

FILM SCORE

VOLUME 3, NUMBER 10

It's a bird, it's a plane, it's Varèse Sarabande! **page 37**

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is a six-page listing of mail
order dealers, books, societies,
etc.; free upon request.

OUR WEB SITE

Is updated five times weekly!
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FSM and the Consumer

THERE'S A GOOD AND SIMPLE REASON FOR OUR
HOLIDAY REVIEW ROUND-UP—WE PUT OUR TIME AND
EFFORT ON THE LINE SO THAT YOU DON'T HAVE TO.

As a man rapidly approaching his forties, I can finally enjoy the luxury of being able to grouse about how easy you ungrateful kids have life these days as opposed to my Depression-era upbringing in the '70s. At that time, I was just beginning to discover that you could actually go out and *buy* film music instead of standing next to your parents' living room television (which in those days was designed to resemble a massive, wooden

executive-style desk) and holding up a tape-recorder microphone to the speaker so you could listen to the music later.

My first soundtrack purchases were preserved on the miracle of 8-

track technology; not only did these sound like crap, but the tapes were the size of large sandwiches, they would fade out the sound in the middle of cues to "click" to the next track, and

would often repeat cues—or repeat music within the cues—to pad out the running time of an album so you wouldn't have to wait too long for the tape to return to side one. Only a select few soundtracks were released in those days, so you'd probably buy anything that was available. Many of the albums were stupendous (John Barry's *King Kong*, Williams's *The Towering Inferno* and *Jaws*, even Bill Conti's *Rocky*), while others (Marvin Hamlisch's incredibly disappointing *The Spy Who Loved Me* comes to mind) were pure unadulterated crap. But since there were no film score magazines to warn us, we had to snap up the garbage with the same feverish rapidity

with which we bought the latest John Williams disaster movie soundtrack.

Now as we approach the year in which the moon will be blown from Earth's orbit, soundtrack collectors are faced with a dizzying barrage of purchasing possibilities. Virtually every movie released has some kind of album, and while many are song compilations, there are far more score albums being put out than ever before. Labels like Rykodisc are raiding the libraries of older film and record companies, producing exciting reissues of albums that have gone out-of-print on CD, never made it to the format, or were simply never released at all. And the re-recording of classic film scores by companies like Varèse Sarabande, Intrada and Marco Polo has proceeded at a pace that is unmatched in recent history, with new recordings of some of the most beloved scores of the century.

If you're a collector, there's no way you could afford to buy all of these albums, and even if you could, you'd probably never have time to listen to them all. And in a lot of cases, let's face it—why would you want to? That's where we come in. With a Titanic-sized boatload of review material in this issue, we're doing the listening for you and providing you, the consumer, with some guidelines as to where you should spend your hard-earned cash. You may not agree with everything we say, but you should have at least an inkling of what's out there, what should be purchased immediately, and what should wait until the day when pigs fly.



Jeff Bond



FSM's managing editor
Jeff Bond (right)
with composer
Leonard Rosenman

Film INTERNATIONAL

A CROSS-CULTURAL REVIEW

Film International
is the only
publication in English that reflects
the problems and promises of
our cinema from an Iranian
perspective as the Iranian cinema
expands its global audience,
this perspective is increasingly
important.

Rakhshan Bani-Etemad

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NEWS

EVENTS • CONCERTS
RECORD LABEL ROUND-UP
UPCOMING ASSIGNMENTS
THE LATEST FILMS

It's a Composer Stampede

Herrmann, Korngold, Waxman, et al Go Postal!

The United States Postal Service unveiled an historic first on November 19: six first-class postage stamps of Golden Age Hollywood film composers: Erich Wolfgang Korngold, Max Steiner, Franz Waxman, Alfred Newman, Bernard Herrmann and Dimitri Tiomkin. The stamps will be first issued in Los Angeles in September 1999, featuring the new first-class rate of 33¢. This is an amazing recognition of film music and of these legendary composers by the federal government. One only wonders what Bernard Herrmann would have thought if he had known he would be licked one day.

D'oh! Video Developments!

The DVD of *Wild Things* has an audio commentary track by the filmmakers, including George S. Clinton, who talks about the creation of his score. (There is no isolated music.)

Warner Home Video's DVD of *Quest for Camelot* features an isolated track of the (commercially unreleased) score by Patrick Doyle. There will be an isolated score track (Mark Isham plus songs) on New Line's "Platinum Edition" of *Blade*, due December 22.

The Collector's Edition of *Fried Green Tomatoes*, due December 15 from Universal, is a director's cut restoring footage used in the TV airings. The DVD also includes a "music highlights" section and a new documentary on the film.

Warner's DVD of *The Exorcist* has been delayed again, this time to December 1.

A Five-Year Reissue?

Sony Legacy's 2CD set of *Star Trek: The Motion Picture* (Jerry Goldsmith), coupled with the audio documentary *Inside Star Trek*, was confirmed for a November 17 release... and then it got postponed—again! Reportedly, Paramount has refused to allow the album's release until after the latest *Trek* feature, *Insurrection*, comes out (which, fans remember, is exactly what happened at the time of *Star Trek: First Contact*). This time, however, Sony Legacy went so far as to release an advance pressing of the 2CD set (in a black cardboard slipcase), some

copies of which are being traded among collectors.

(For a review of what's on the album, see the "Film Score Daily" column for November 9 on our website, at www.filmscoremonthly.com/articles.)

Barry's Big Night

John Barry will receive The Frederick Loewe Award from the Palm Springs International Film Festival at an awards gala on January 9, at the Palm Springs Convention Center. The festival runs from January 7 to 18. The dinner, honoring Barry and four other recipients, will include a performance of some of Barry's James Bond themes.

Call 760-778-8979 for (very expensive) tickets.

Compact Discs Are Go!

Fanderson: The Official Gerry Anderson Appreciation Society has embarked on a series of CD releases from Anderson's TV shows. The first album is *Supercar/Fireball XL5* (Barry Gray) and is now available. Coming for early next year is a 2CD set of the complete music to *Space: 1999 Year One* (Barry Gary, various) and, pending its success, *Space: 1999 Year Two* (Derek Wadsworth).

These are completely authorized, and mastered from the original multitrack elements—but they are available only to Fanderson members.

See <http://www.kikgraphics.demon.co.uk/news.html#Soundtrack>, or write Fanderson, PO Box 93, Wakefield, West Yorkshire WF1 1XJ, England.



The Phantom Music

Look for an article speculating on John Williams and the next *Star Wars* scores in the December issue of *Cinescape*, by Jeff Berkwitz.

Found Horizon

The next CD restoration from Brigham Young University in Provo, Utah is *Lost Horizon*, the complete Dimitri Tiomkin score for the 1937 film, mastered from acetates donated to the University. The album will come with a 36-page booklet containing notes by Rudy Behlmer, Ray Faiola, Jack Smith and BYU's James D'Arc, with copious photos of the film, composer and manuscripts. This is being rushed for a December release, but may

(continued on page 10)



An artist's conception; the actual stamps are due next year

Record Label Round-Up

The albums you've been waiting for

Aleph Forthcoming on Lalo Schiffrin's label is a reissue of *Voyage of the Damned* (1976), and Schiffrin's score to the new film, *Something to Believe In*. This latter album includes a song performed by Plácido Domingo (lyrics by Tim Rice) as well as Schiffrin's piano concerto. See www.alephrecords.com or www.schiffrin.com.

BMG Classics Elmer Bernstein's new recordings of *The Magnificent Seven* and *The Great Escape* (The Royal Scottish National Orchestra, prod. Robert Townson) will now be released by BMG Classics in 1999, not Varèse Sarabande.

Castle Communications Due January 15 from this British label are *Lawrence of Arabia* (Maurice Jarre, same as existing album) and five Roy Budd CDs: *Fear Is the key*, *Diamonds*, *The Black Windmill*, *Sinbad and the Eye of the Tiger* and *Paper Tiger*. *Black Windmill* and *Sinbad* have never been released before.

Cinesoundz Coming on the French BMG Ariola label in February is *Serial Lover* (Bruno Coulais, French black comedy), previously released in France on La Bande Son.

Forthcoming: *Signor Rossi* (compilation CD of original music to animated Italian film), to be released on Crippled Dick Hot Wax! in 1999; and *Canto Morricone Vol. 3: The '70s and Vol. 4: The '80s and '90s*—collections of Ennio Morricone songs to be released by Bear Family in Germany.

Write Cinesoundz, Lindwurmstr 147, 80337 Muenchen, Germany; fax: +49-89-767-00-399; www.cinesoundz.de.

Citadel Due in December is *Ballad of the Gunfighter* (Jim Fox, title song by Johnny Rivers, new western directed by

Christopher Coppola).

January: *Dentist 1 and 2* (Alan Howarth, black comedies).

Forthcoming for early 1999 is a television CD: *Wichita Town Suite #2* (Hans Salter, not duplicating music from earlier album) coupled with *Music from Kraft Television Theatre* (Wladimir Selinsky, original scores from '50s broadcasts, originally on RKO/Unique LP).

GNP/Crescendo Due mid-December is *Star Trek Insurrection* (Jerry Goldsmith).

Coming in early 1999 is a CD of Russell Garcia's *Fantastica* LP from the 1950s—not a soundtrack, but a space music album popular among fans of the genre. The CD will have other rare Garcia tracks as well.

Hammer Hammer Films has released *Volume One* (a main titles collection) in a new series of original soundtrack CDs from its films. *Volume Two* will be a compilation of finales, and future releases will feature complete scores.

So far, the discs are being imported in the U.S. by Scarlet Street magazine, PO Box 604, Glen Rock NJ 07452. See www.hammerfilms.com.

Hip-O Due January 12: *Virus* (Joel McNeely). February 23: *The Shaft Anthology* (Isaac Hayes, various; music from all three *Shaft* films).

Coming in late spring and early summer are more "Reel" composer compilations, featuring previously released tracks and some rarities from vinyl: May 18: *The Reel Burt Bacharach*. June 15: *The Reel Quincy Jones*. July 13: *The Reel John Williams*. To be scheduled: *The Reel John Barry*.

Hollywood November 24: *Enemy of the State* (Trevor Rabin). December 8: *Mighty Joe Young* (James Horner). December 15: *A*

Civil Action (Danny Elfman). January 12: *Varsity Blues* (various, Mark Isham). February 2: *The P.J.'s* (TV, various).

Intrada Intrada will release a longer score CD to *Lost in Space* (Bruce Broughton) early next year. The current half-songs, half-score CD from TVT has approximately 30 minutes of Broughton. The music was recorded in London, where re-use fees do not restrict the length of a potential album.

The "Excalibur" series recording of *Jason and the Argonauts* (Bernard Herrmann, 1963) went down in late October, with Bruce Broughton conducting the Sinfonia of London. The CD will probably be out in March.

Upcoming promos produced by Intrada are *Urban Legend* (complete score, Christopher Young—very limited), *The Funhouse* (John Beal), and *Behind the Scenes* (John Cacavas conducting the London Symphony Orchestra in suites of his film and TV music). These are expected by the end of the year, with limited availability to collectors.

Write for a free catalog of soundtrack CDs from Intrada, 1488 Vallejo St, San Francisco CA 94109; ph: 415-776-1333; or visit www.intrada.com.

Koch Planned for January is Rózsa: chamber music for piano. Due next April is an Erich Wolfgang Korngold film music album (*Juarez*, *The Sea Wolf*, *The Sea Hawk*, *Elizabeth and Essex*), recorded in New Zealand.

Also forthcoming are a Franz Waxman chamber music CD (St. Clair Trio), including many film pieces; a Korngold CD featuring the composer's complete music for piano; and a Korngold songs CD.

Marco Polo John Morgan and William Stromberg's next recording projects are a Roy Webb CD featuring music for Val Lewton films (*The Cat People*, *I Walked with a Zombie*, *Bedlam*, *The Seventh Victim*, *The Body Snatcher*); and a more complete recording of *Ghost of Frankenstein* (Hans J. Salter), filled out with cues from *Man-Made Monster* and *Black Friday*,

and a suite from *Sherlock Holmes and the Voice of Terror* (Frank Skinner).

Stromberg and Morgan's Victor Young CD will be out in December; this features *The Uninvited*, *Gulliver's Travels* (1939), *Bright Leaf* and *The Greatest Show on Earth*. Due 1999: *Devotion* (Erich Wolfgang Korngold), *Mr. Skeffington* (Franz Waxman), *They Died with Their Boots On* (Max Steiner) and *The Egyptian* (Bernard Herrmann and Alfred Newman, 60-70 minutes, with choir).

Forthcoming from Swiss producer/conductor Adriano in 1999: Georges Auric: *Suites for Films by Jean Cocteau* (*Orphée*, *Les parents terribles*, *Thomas l'imposteur*, *Ruy Blas*) and Auric: *Suites from Lola Montez*, *Notre-Dame de Paris*, *Farandole*. And in the year 2000: Auric: *Suites from Rififi*, *La Symphonie Pastorale*, *Le Salaire de la Peur*; and Dmitri Shostakovich: *The Fall of Berlin* (complete original version), with suite from *The Memorable Year 1917*.

Milan Due November 24: *Central Station* (Jacques Morelenbaum), *Celebrity* (various cabaret standards). December 15: *The General* (Richie Buckley, new John Boorman film).

Play It Again Now available is Geoff Leonard and Pete Walker's book, *Bond and Beyond: The Music of John Barry*, published by Sansom & Company of Bristol. Price is £24.95 (add £10 postage to U.S.); send to Play It Again, 2 Merchants Court, Rownham Mead, Hotwells Bristol BS8 4YF, England (credit card and U.S. cash accepted). There is no direct source for the book yet in the U.S. See www.auracle.com/pia.

PolyGram Due in February are the U.S. editions of *The Song of Terezin* (Franz Waxman, coupled with *Requiem Ebraico* by Eric Zeisl), *The Beyondness of Things* (John Barry non-soundtrack work) and *Tango* (Lalo Schiffrin).

Coming from London/Decca at the time of the film is *A Midsummer Night's Dream* (Simon Boswell plus opera).

Forthcoming from PolyGram in

England is a 2CD set of the three Miklós Rózsa albums from the 1970s, *Miklós Rózsa Conducts His Great Film Music*.

Prometheus Forthcoming from this Belgian label is a CD of *The Golden Voyage of Sinbad* (Miklós Rózsa, 1974). However, it has been mastered from vinyl sources, as the original master tapes are lost.

Razor & Tie Due April 27: *Reds* (various).

RCA Victor Due November 24: *More Monty* (sequel album to *The Full Monty*, including previously unreleased Anne Dudley cues). January 12: *Theory of Flight* (Rolfe Kent) and *The Thin Red Line* (Hans Zimmer).

Restless The U.S. edition of the expanded *Once Upon a Time in America* (1984) CD is still to be announced, hopefully for some time in 1999. This disc features the existing album of Ennio Morricone's masterpiece plus

unreleased cues and demo tracks.

Rhino Due February 15: *Irving Berlin in Hollywood* (25 Berlin songs from films). See www.rhino.com.

Rykodisc Upcoming in The Deluxe MGM Soundtrack Series of United Artists Films:

Due February 3: *Reel Love*, a compilation featuring cues from *Last Tango in Paris*, *Two for the See Saw*, *Gaily, Gaily*, and other UA soundtracks.

February 23: *I Want to Live!* (Johnny Mandel, featuring Gerry Mulligan and other West Coast artists)—two LPs on one CD; and *Johnny Cool* (Billy May, with two vocal tracks by Sammy Davis, Jr.).

March 16: *The Battle of Britain* (Ron Goodwin/Sir William Walton) and *A Bridge Too Far* (John Addison)

April 6: *The Missouri Breaks* (John Williams) and *Heaven's Gate* (David Mansfield).

The March and April releases are in production, so it is to be

THE SILVER AGE, YEAR TWO

FSM's specialty label moves onward and upward

1998 was the year of learning for us in our Silver Age Classics series. 1999 will be the year of plenty. Of this writing we have at least a dozen projects in various stages of completion and preparation. We have been overjoyed with the response to our albums this year, and will try to step up production next year, with the goal of offering a CD per issue of FSM. (We held a recent poll on www.filmscore-monthly.com asking readers how many CDs they'd be interested in buying next year—"12" was far and away the winner.)

Not since the Varèse Sarabande CD Club of the late 1980s has there been a soundtrack series like ours, aimed squarely at collectors. We're collectors ourselves, so we know what to do: issue key scores by legendary composers, presented with interesting liner notes and attractive packaging. The process is fun but it is work, too, on three fronts: 1) Securing the license and making the deal happen—and making it equitable for all involved. 2) Restoring and mastering the music, which involves watching the movie and making sure every possible scrap of music is accounted for and edited properly at our mastering facility, DigiPrep (thank you, Dan Hersch). 3) Obtaining artwork and commissioning liner notes, and then making sure everything is proofed for the package.

We've also had to invent a whole system for taking orders and sending out CDs. In other words, buying the right envelopes and making sure there's postage in the meter. A special thanks to Bill Smith, our webmaster, who designed the secure-server order form at our website—probably the most efficient way to order a disc.

Amazingly, we released only three Silver

Age CDs this year: *Stagecoach/The Loner*, *The Paper Chase/The Poseidon Adventure* and *Fantastic Voyage*. All three are still available and there is no need to "reserve" a copy—please order! This is "amazing" because it seems like we worked much harder than that. But, the good news is that we put in a lot of preliminary work on CDs which we'll have available in early 1999: wonderful scores by Fried, Goldsmith, Barry, Waxman and more. That's right, Waxman: we hope to be inaugurating a Golden Age Classics series in March.

The first release in 1999 will be the Gerald Fried 2CD set previously announced for this issue. We wanted to have it available now, but finishing the 24-page booklet has taken longer than expected, and we'd rather have the disc pressed and ready to ship for the time of its announcement. We can say that the disc features four nearly complete scores from Fried's late '50s and early '60s horror work (which are great because they sound like "Catspaw" from *Star Trek*), and the headliner is a popular one, long requested: *The Return of Dracula*! Retail price will be \$29.95, and you can place your order now.

Speaking of which, by popular request, we are now accepting standing orders for our CDs. Simply send us your name, address and credit card information (VISA, MasterCard or American Express), and we will send you automatically each CD as it is released—if possible, please include a phone/fax number and e-mail address. You can return any disc for a full refund or credit within 30 days. Each CD will cost \$19.95 plus shipping (\$3 U.S./Canada, or \$5 rest of

world); charges will be processed at the time of shipping.

Here are your choices of pre-order packages to write on the order form found between pgs. 40 and 41, which you should be combine as you see fit:

A Send me the Gerald Fried 2CD set for \$29.95.

B Send me each subsequent Silver Age Classic CD for \$19.95.

C Send me each Golden Age Classic CD for \$19.95.

If you want the Fried set and each subsequent Silver Age disc, just write (A) and (B) on the order form. If you want everything, just write (A), (B) and (C) on the form. Or scribble in big letters: (E) EVERYTHING! It's that easy! If you want to get multiple copies of each release (we will send up to six to one person), just write how many.

If you do not have access to a credit card, you can establish a standing order by sending in whatever amount of money you want ahead of time. We will notify you when the account is low. Sorry, no COD's.

Naturally, you can also sit back and order only those discs that interest you. Yes, we do intend to release another John Williams CD—we're just not sure what it's going to be yet.

In any case, thanks for being a part of our new CD program. Please, continue to send your suggestions for future release. (Barry fans:

we've tried to do *Raise the Titanic*, but the tapes are lost. Sorry!)

A final word of recognition to our producer/executive producer, the Godfather of Soundtrack Restorations, Nick Redman, who has produced dozens of CDs for Fox Music, Bay Cities, Varèse Sarabande, Rhino, Warner Bros. and others—none of this would be possible without him.

FSM



NOW PLAYING *Films and CDs Currently in Release*



<i>American History X</i>	Anne Dudley	Angel
<i>Antz</i>	John Powell & Harry Gregson-Williams	Angel
<i>Apt Pupil</i>	John Ottman	RCA Victor
<i>Belly</i>	Stephen Cullo	Def Jam*
<i>Beloved</i>	Rachel Portman	Epic
<i>A Bug's Life</i>	Randy Newman	Disney
<i>Dancing at Lughnasa</i>	Bill Whelan	Sony Classical
<i>Enemy of the State</i>	Trevor Rabin & Harry Gregson-Williams	Hollywood
<i>Elizabeth</i>	David Hirschfelder	London
<i>Gods and Monsters</i>	Carter Burwell	RCA Victor
<i>Happiness</i>	Robbie Kondor	
<i>I Still Know What You Did Last Summer</i>	John Frizzell	142/Warner Sunset*
<i>I'll Be Home for Christmas</i>	John Debney	
<i>The Impostors</i>	Gary DeMichele	RCA Victor**
<i>John Carpenter's Vampires</i>	John Carpenter	Milan
<i>Life Is Beautiful</i>	Nicola Piovani	Virgin
<i>Living Out Loud</i>	George Fenton	Jersey/RCA Victor**
<i>Meet Joe Black</i>	Thomas Newman	Universal
<i>The Mighty</i>	Trevor Jones	Pangea
<i>Pleasantville</i>	Randy Newman	Varèse Sarabande, Work/Sony**
<i>Practical Magic</i>	Alan Silvestri	Warner Sunset**
<i>The Rugrats Movie</i>	Mark Mothersbaugh	
<i>The Siege</i>	Graeme Revell	Varèse Sarabande
<i>Soldier</i>	Joel McNeely	Varèse Sarabande
<i>Star Trek: Insurrection</i>	Jerry Goldsmith	GNP/Crescendo
<i>Ten Benny</i>	Chris Hajian	
<i>Velvet Goldmine</i>	Carter Burwell	London**
<i>The Waterboy</i>	Alan Pasqua	Hollywood*
<i>The Wizard of Oz</i>	Herbert Stothart	Rhino
<i>What Dreams May Come</i>	Michael Kamen	Beyond



*song compilation **combination songs and score

determined whether they will have any unreleased music. *Salt & Pepper* (John Dankworth) has been indefinitely postponed.

See www.rykodisc.com.

Sonic Images The planned CD of *Starfleet Academy* (music by Ron Jones to a new *Star Trek* CD-ROM game) has been canceled.

Sony Forthcoming from Sony Classical at the times of their respective movies are *Legend of the Pianist on the Ocean* (Ennio Morricone) and *The Red Violin* (John Corigliano; Joshua Bell, violin).

Sony is preparing a 26CD box set, for May 1999 release, to celebrate the end of the millennium, featuring all kinds of music from the Sony-label catalogs. Didier Deutsch is assembling two sound-track discs to be included in the box.

Coming for summer 1999 is a follow-up to John Williams and Itzhak Perlman's *Cinema Serenade* album, this one featuring great themes from 1940s

films by Steiner, Waxman, Rózsa, V. Young, etc., many newly arranged by Williams.

Super Tracks Due in mid-December is *The Sword and the Sorcerer* (David Whitaker).

Upcoming promos from Super Collector are a 2CD set of Arthur B. Rubinstein material (including *WarGames*, expected December 1); an expanded *Big Trouble in Little China* score CD (Alan Howarth, December); and *The Incredible Hulk* (TV, Joe Harnell, early 1999).

See www.supercollector.com.

TVT Due November 24 is a 4CD box set (with the discs also sold separately) of *Sci-Fi's Greatest Hits*, promoted in conjunction with the Sci-Fi Channel and containing both classic and contemporary material.

Due early 1999: *The Curve* (Shark/The Wild Colonials), *Beowulf*, *B. Monkey* (Luis Bacalov).

Varèse Sarabande Due

November 17: *Pleasantville* (Randy Newman score album), *Young Hercules* (Joseph Lo Duca), *The Siege* (Graeme Revell).

Robert Townson's Film Classics recording of *The Towering Inferno: Great Disaster Classics* will be out in Europe on November 17, and then in the U.S. (with different packaging) next spring. The album features 19 min. from Williams's *Towering Inferno* score (cond. Joel McNeely) and themes from other disaster films.

Also coming in 1999 in the Film Classics series: 1) *Citizen Kane* (Bernard Herrmann, cond. Joel McNeely). 2) *Amazing Stories* (cond. Joel McNeely and John Debney), featuring main and end themes by John Williams, the Spielberg-directed episode score "The Mission" (Williams), and "Dorothy and Ben" (Georges Delerue). 3) *Color, Rhythm and Magic: Classic Disney Instrumentals* (light jazz versions of various Disney songs, arranged by Earl Rose). 4) *Back*

to the Future Trilogy (Alan Silvestri, cond. John Debney).

Pushed back to February from producer Bruce Kimmel is a '90s TV themes album (Grant Geissman and His Band). Also coming from Kimmel is *Superman: The Ultimate Collection*, a new recording (cond. Randy Miller) featuring themes from the *Superman* feature films (John Williams), '50s TV show, Columbia serial, Broadway musical, and Paramount cartoon; this is due in March or April.

Forthcoming for 1999 in the Fox Classics series is *Bernard Herrmann at 20th Century Fox* (2CDs, almost entirely unreleased music).

A fifth Franz Waxman: *Legends of Hollywood CD* will be recorded in early 1999 for future release (cond. Richard Mills).

Virgin December 1: *Down in the Delta*.

Walt Disney Due May '99 is *Tarzan* (Mark Mancina, songs). FSM

Take Off Your Headphones!

Film music being performed live around the world

JERRY GOLDSMITH

Jerry Goldsmith is touring Japan for the first time, conducting concerts of his music on December 11 (in Yokohama) and December 16 (in Tokyo). The program includes: Fanfare for Oscar, *Star Trek V*, Motion Picture Medley (*The Sand Pebbles*, *Chinatown*, *A Patch of Blue*, *Poltergeist*, *Papillon*, *Basic Instinct*, *The Wind and the Lion*), *L.A. Confidential*, *Rambo/Total Recall*, *Rudy/Hoosiers*, *Capricorn One*, *Alien*, *Twilight Zone: The Movie*, *Air Force One*, *Gremlins*, *Planet of the Apes*, *Small Soldiers*, *Mulan*, *Forever Young* and the *Generals Suite* (*MacArthur*, *Patton*).

Goldsmith will celebrate his 70th birthday next year by giving three concerts with the Royal Scottish National Orchestra: February 20: Glasgow Royal Concert Hall (box office: 0141-287-5511); February 27: Edinburgh Festival Theatre (0131-529-6000); and February 28: Aberdeen Music Hall (0122-464-1122). See the RSNO's site at <http://www.rsno.org.uk>.

Goldsmith will also conduct a concert at the Barbican in London on March 5.

ELMER BERNSTEIN

The Oregon Symphony in Portland will premiere a guitar concerto by Elmer Bernstein on December 5-7, with Christopher Parkening, soloist, and Murray Sidlin, conductor.

On January 5, 1999, the Oregon Symphony will present their second annual "Fabulous Film Scores" concert (cond. James DePriest), music from *Titanic*, *E.T.*, *Close Encounters* and others.

BILL CONTI

Bill Conti is one of several conductors appearing at a children's charities benefit concert at

the Shrine Auditorium in Los Angeles, December 18. Conti will conduct film music for approximately 45 minutes; also appearing are Gaelic Storm (from *Titanic*) and conductor Peter Boyer.

Call Ticketmaster, 213-480-3232.

SEATTLE CHORAL COMPANY

Seattle Choral Company (cond. Fred Coleman) will present a "Composers of the Cinema" concert on February 27, 1999, at the Benaroya Concert Hall, located in downtown Seattle. The concert will feature music from *Jesus of Nazareth* (Jarre), *1492* (Vangelis), *The Mission* (Morricone), *The Hunt for Red October* (Poledouris), *Edward Scissorhands* (Elfman), *The Lion in Winter* (Barry), *Much Ado About Nothing* (Doyle) and the Seattle premiere of "Itaipú" by Philip Glass.

Call 206-363-1100, or see www.wolfenet.com/~scc.

Washington D.C. Leonard Slatkin will conduct the National Symphony Orchestra in a film music concert on January 8 and 9, featuring John Williams's *JFK*, *Schindler's List* and *Star Wars*; as well as Korngold's Overture to *The Private Lives of Elizabeth and Essex* and Leonard Bernstein's Symphonic Dances from *West Side Story*. Call 202-467-4600.

Cleveland Joshua Bell will perform "Three Pieces from Schindler's List" (John Williams) on a subscription concert of the Cleveland Orchestra on February 11-14; Jahja Ling will conduct the program which also features Barber's Adagio for Strings, Prokofiev's *Alexander Nevsky* and John Corigliano's "Red Violin Chaconne."

Following are concerts featuring film music pieces as

part of their programs. Thanks go to John Waxman of Themes & Variations (<http://tnv.net>) for this list; he provides scores and parts to the orchestras.

Don't waste time traveling for nothing! Due to the lead time of this magazine, it is possible some of this information is too late to do any good. Always confirm the concert with the orchestra's box office!

Arizona December 31, Phoenix s.o.; *Addams Family Values* (Shaiman).

California December 5, Pacific Sym., Santa Ana; *Miracle on 34th Street* (Mockridge).

December 18, 19, Pacific s.o., Santa Ana; *Miracle on 34th Street* (Broughton & Mockridge).

Florida December 8, 17, 27, Florida Orch., Tampa; Currier & Ives (Herrmann concert work).

January 2, 3, 4, Florida Orch., Tampa; *To Kill a Mockingbird* (Bernstein), *President's Country* (Tiomkin), Motion Picture Medley (Goldsmith), *Born Free* (Barry).

January 3, 14, Florida Phil., Ft. Lauderdale; *Star Trek* TV theme (Courage), *Star Trek V* (Goldsmith), *The Boy Who Could Fly* (Broughton), *Around the World in 80 Days* (V. Young).

Indiana December 16, Northwest Indiana s.o., Munster; *The Holly and the Ivy* (M. Arnold).

December 19, 20, South Bend s.o., Munster; *The Holly and the Ivy* (M. Arnold).

Kansas December 6, Fort Hays s.o.; *Lawrence of Arabia* (Jarre).

Pennsylvania December 31, Redding s.o., Redding; *Witness* (Jarre).

South Dakota December 31, Black Hills s.o., Rapid City; *Braveheart* (Horner).

Tennessee December 18, 19, Memphis s.o.; *It's a Wonderful Life* (Tiomkin), *A Christmas Carol* (Waxman).

Texas December 6, Bay Town s.o.; *Miracle on 34th Street* (Mockridge).

December 11, 12, Dallas s.o., cond. Richard Kaufman; *It's a Wonderful Life* (Tiomkin), *Jesus of Nazareth* (Jarre).

Virginia December 6, 13, Mt. Vernon Chamber Orch., Alexandria; Sinfonietta for Strings and Timpani (Waxman).

Belgium January 15, Chamber Music Society, Mons; *Psycho* (Herrmann).

For a list of silent film music concerts, see www.cinemaweb.com/lcc.

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Upcoming Assignments

Who's writing what for whom?

On the Blockbuster Beat

Jerry Goldsmith will team with director Jan De Bont on the remake of Robert Wise's *The Haunting*—now titled *The Haunting of Hill House*, for DreamWorks. Dave Grusin—not John Williams, as erroneously reported on the Internet—is scoring Sydney Pollack's *Random Hearts*, due from Columbia Pictures in 1999 and starring Harrison Ford.

Commercials, by Crom!

Basil Poledouris provided the music for the widely seen *Legend of Zelda: Ocarina of Time* commercials, shown on television as well as theatrically. The music resembles the composer's *Conan the Barbarian* writing.

Due to the volume of material, this list only covers feature scores and selected high-profile television and cable projects. Composers, your updates are appreciated: call 323-937-9890, or e-mail Working@film-scoremonthly.com

Mark Adler *The Apartment Complex*.

Eric Allaman *Breakfast with Einstein*, *True Heart*, *Our Friend Martin*.

John Altman *Legionnaire* (Jean-Claude Van Damme), *Town and Country* (Warren Beatty, Diane Keaton, d. Peter Chelsom).

Craig Armstrong *Best Laid Plans*.

Luis Bacalov *B. Monkey*, *The Love Letters*.

Angelo Badalamenti *A Story of a Bad Boy* (co-composed with Chris Hajian), *Arlington Road*.

Lesley Barber *History of Luminous Motion* (Good Machine), *Mansfield Park* (Miramax).

Nathan Barr *Hair Shirt* (Neve Campbell).

John Barry *If They Only Knew* (formerly *Dancing About Architecture*, Sean Connery, Gillian Anderson, d. Willard Carroll).

Tyler Bates *Denial*.

Chris Beck *Thick as Thieves* (Alec Baldwin), *Coming Soon* (Mia Farrow).

Marco Beltrami *The Florentine*, *The Faculty* (d. Robert Rodriguez), *Deep Water* (d. Ole Bornestad).

Elmer Bernstein *Deep End of the Ocean* (Michelle Pfeiffer), *The Wild Wild West* (Will Smith, d. Barry Sonnenfeld).

Peter Bernstein *Susan's Plan*.

Edward Bilous *Minor Details*.

Chris Boardman *Payback* (Mel Gibson, d. Brian Koppelman).

Simon Boswell *Dad Savage*, *Alien Love Triangle*, *Warzone* (d. Tim Roth), *A Midsummer Night's Dream*.

Christopher Brady *Castle in the Sky* (Disney animated), *Hal's Birthday*, *Hide and Seek*.

Bruce Broughton *Fantasia Continues* (transitions), *Jeremiah* (cable biblical epic, theme by Morricone).

Carter Burwell *The Hi-Lo Country* (d. Stephen Frears, Woody Harrelson), *Mystery Alaska* (Disney), *The Corruptor* (Chow Yun Fat, Mark Wahlberg).

Sam Cardon *Mysteries of Egypt* (IMAX, Omar Sharif).

Wendy Carlos *Woundings*.

Terry Castellucci *Big Daddy* (Adam Sandler).

Stanley Clarke *Down in the Delta* (d. Maya Angelou), *Marciano*.

Alf Clausen *Gabriella*.

George S. Clinton *Austin Powers 2*.

Serge Colbert *Red Tide* (Casper Van Dien).

Bill Conti *Inferno* (Jean-Claude Van Damme).

Michael Convertino *Where's Marlowe*.

John Corigliano *The Red Violin* (Samuel L. Jackson).

Burkhard Dallwitz *Supernova* (d. Walter Hill, sci-fi, MGM).

Mychael Danna *8 Millimeter* (d. Joel Schumacher), *Regeneration*, *Ride with the Devil* (Ang Lee, Civil War film, Jewel), *The Confession* (Alec Baldwin, courtroom drama).

Mason Daring *50 Violins* (Wes Craven).

Don Davis *Matrix* (d. The Wachowski Bros.).

Loran Alan Davis *The Last Prediction* (independent), *Retribution* (d. Richard Van Fleet).

John Debney *My Favorite Martian*, *Dick, Elmo in Grouchland*, *Inspector Gadget*.

Joe Della *Time Served*.

Alexandre Desplat *Restons Groupes*.

Pino Donaggio *Up in the Villa* (Kristin Scott-Thomas).

Patrick Doyle *East and West* (d. Regis Wargnier).

Anne Dudley *Pushing Tin* (d. Mike Newell).

The Dust Bros. *Fight Club* (d. David Fincher).

Randy Edelman *Ed TV* (d. Ron Howard).

Steve Edwards *The Patriot* (Steven Seagal).

Danny Elfman, *American Psycho* (film of Bret Easton Ellis novel), *Instinct* (Anthony Hopkins), *Simple Plan* (Sam Raimi), *Civil Action* (d. Steven Zaillian), *Hoof Beat* (Black Stallion-type movie), *Legend of Sleepy Hollow* (d. Tim Burton).

Evan Evans *Table for One* (Rebecca De Mornay).

Shayne Fair & Larry Herbstritt *Tequila Bodyshot*.

George Fenton *You've Got Mail* (d. Nora Ephron), *Ghostbusters III*, *Bedazzled*.

Frank Fitzpatrick *Lani Loa* (Zoetrope).

Stephen Flaherty *Bartok the Magnificent* (Anastasia direct to video sequel).

Mick Fleetwood *14 Palms*.

David Michael Frank *Rhapsody in Bloom* (Penelope Ann Miller).

John Frizzell *Office Space* (d. Mike Judge).

Michael Gibbs *Gregory's Girl 2*.

Richard Gibbs *Music from Another Room*, *Book of Stars*, *Muppets in Space*.

Elliot Goldenthal *In Dreams* (d. Neil Jordan), *Titus* (Shakespeare, d. Julie Taymor).

Jerry Goldsmith *The 13th Warrior*, *The Mummy*, *The Hollow Man* (d. Paul Verhoeven).

Joel Goldsmith *Reasonable Doubt* (d. Randall Kleiser, Melanie Griffith).

Mark Governor *Blindness* (d. Anna Chi).

Paul Grabowsky *Noah's Ark* (Jon Voight, miniseries).

Harry Gregson-Williams *Earl Watt* (Pate Bros.).

Andrew Gross *Be the Man* (MGM, Super Dave movie).

Larry Groupé *Storm of the Heart*, *Sleeping with the Lion*, *Making Contact* (d. Molly Smith), *Deterrence* (Showtime), *I Woke Up Early the Day I Died* (Billy Zane, Ed Wood's last script).

Dave Grusin *Random Hearts* (Harrison

Ford, Kristin Scott Thomas, d. Sydney Pollack).

Richard Hartley *All the Little Animals* (U.K. independent), *Peter's Meteor*, *Rogue Trader*, *Alice in Wonderland* (Hallmark miniseries), *Mad About Mambo*.

Richard Harvey *Captain Jack* (Bob Hoskins), *The Last Governor*.

Todd Hayen *Legend of Pirates Cove*, *The Crown*.

John Hills *Abilene*.

Lee Holdridge *Family Plan* (Leslie Nielsen), *The Secret of NIMH 2* (animated, MGM), *No Other Country*.

James Newton Howard *Snow Falling on Cedars* (d. Scott Hicks), *Mumford* (d. Lawrence Kasdan).

James Horner *Mighty Joe Young*.

Richard Horowitz *Three Seasons* (Harvey Keitel).

Steven Hufsteter *Mascara* (independent).

Søren Hyldgaard *Tommy and the Wildcat* (family adventure), *Angel of the Night* (vampire thriller).

Mark Isham *Free Money* (Marlon Brando comedy), *At First Sight* (Val Kilmer, Mira Sorvino), *Rocket Boys* (Universal), *Varsity Blues* (Paramount).

Alaric Jans *The Winslow Boy* (David Mamet).

Adrian Johnston *The Debt Collector*.

Trevor Jones *Frederic Wilde* (d. Richard Loncraine), *Titanic Town* (d. Roger Michel), *Rescue Me* (Elizabeth Shue), *Notting Hill* (Hugh Grant), *Animal Farm* (d. John Stephenson).

Jan A.P. Kaczmarek *Aimee and the Jaguar* (Germany, d. Max Faerberboeck), *Lost Souls*.

Brian Keane *New York* (Ric Burns, epic documentary), *The Babe Ruth Story* (HBO).

Rolfe Kent *Election*, *Don't Go Breaking My Heart* (Anthony Edwards), *Oxygen*.

William Kidd *The King and I* (Morgan Creek, animated).

Kevin Kiner *Wing Commander* (sci-fi, themes by David Arnold).

Brian Langsford *First of May* (independent), *Frozen* (Trimark).

Russ Landau *One Hell of a Guy*, *Nowhere Lane*.

Chris Lennertz *Lured Innocence* (Dennis Hopper, Talia Shire).

Michael A. Levine *The End of the Road* (d. Keith Thomson), *The Lady with the Torch* (Glenn Close, d. David Heeley).

Daniel Licht *Splendor* (d. Gregg Araki).

Frank London *On the Run, Sancta Mortale, The First Seven Years*.
Mader *The Wonderful Ice Cream Suit* (Disney), *Too Tired to Die, Row Your Boat, Claudine's Return*.
Mark Mancina *Tarzan: The Animated Movie* (Disney, songs by Phil Collins).
Hummie Mann *Naked City 2* (d. Peter Bogdanovich), *Good Night, Joseph Parker* (Paul Sorvino), *A Thing of Beauty*.
David Mansfield *The Gospel of Wonders* (Mexico, d. Arturo Ripstein).
Anthony Marinelli *God Said Ha!* (Julia Sweeney), *Gideon's Web, Seed*.
Jeff Marsh *Burning Down the House, Wind River* (Karen Allen).
Phil Marshall *Rupert's Land, Gotta Dance, Kiss Toledo Goodbye*.
Brice Martin *Indian Ways* (d. Tom Hobbs), *Chaos* (d. Chris Johnston).
Cliff Martinez *Wicked* (d. Michael Steinberg).
Dennis McCarthy *Letters from a Killer* (d. David Carson).
John McCarthy *Boy Meets Girl*.
Mark McKenzie *Durango* (Hallmark Hall of Fame).
Joel McNeely *Virus*.
Gigi Meroni *The Good Life* (Stallone,

Hopper), *The Others, The Last Big Attractions*.
Cynthia Millar *Brown's Requiem*.
Randy Miller *Ground Control*.
Sheldon Mirowitz *Say You'll Be Mine* (Justine Bateman), *Autumn Heart* (Ally Sheedy), *Outside Providence* (Alec Baldwin).
Charlie Mole *An Ideal Husband* (Minnie Driver).
Fred Mollin *The Fall*.
Ennio Morricone *The Legend of the Pianist on the Ocean* (Giuseppe Tornatore).
Deborah Mollison *Simon Magus* (Samuel Goldwyn).
Mark Mothersbaugh *Rushmore* (Disney).
Roger Neill *Welcome to Kern Country* (co-composed with the Dust Bros.), *White Flight*.
Ira Newborn *Pittsburgh* (Universal).
David Newman *Broke Down Palace, Never Been Kissed* (Drew Barrymore).
Randy Newman *Toy Story 2*.
Thomas Newman *The Green Mile* (Tom Hanks, d. Frank Darabont).
Michael Nyman *Ravenous* (co-composed with Damon Albarn).
John Ottman *Goodbye Lover, Cruel*

Intentions (Sarah Michelle Gellar), *Lake Placid*.
Van Dyke Parks *My Dog Skip*.
Shawn Patterson *The Angry Man*.
Jean-Claude Petit *Messieurs les enfants, Le Complot d'Aristotle, Sarabo, Desire, Sucre Amer*.
Nicholas Pike *Delivered*.
Robbie Pittelman *A Killing, The Dry Season* (independent).
Michael Richard Plowman *Laser Hawk* (Mark Hamill, Canada), *The Wild McLeans* (western), *Tom Swift* (3D animated, Dana Carvey), *Noroc* (France).
Steve Porcaro *A Murder of Crows* (Cuba Gooding, Jr.).
Rachel Portman *The Other Sister* (Disney).
John Powell *Endurance* (documentary).
Zbigniew Preisner *Dreaming of Joseph Lees, Jacob the Liar* (Robin Williams, WWII drama).
Trevor Rabin *Frost* (Warner Bros.), *Whispers* (Disney), *The Deep Blue Sea* (d. Renny Harlin).
Robert O. Ragland *Lima: Breaking the Silence* (Menahem Golan).
Alan Reeves *To Walk with Lions*.
Graeme Revell *Hairy Bird, Three to Tango, Idle Hands*.
David Reynolds *Jaybreaker* (Sony), *Warlock* (sequel).
Stan Ridgway *Melting Pot* (d. Tom Musca, Cliff Robertson), *Error in Judgment* (d. Scott Levy, Joe Mantegna), *Spent* (d. Gil Cates Jr., Rain Phoenix), *Speedway Junkie* (Darryl Hannah).
David Robbins *The Cradle Will Rock* (d. Tim Robbins).
J. Peter Robinson *Waterproof* (Lightmotive), *Detroit Rock City* (Kiss movie).
Craig Safan *Splitsville* (comedy).
Lalo Schiffrin *Something to Believe In* (love story), *Tango*.
Gaili Schoen *Dejà Vu* (independent).
John Scott *Shengar, The Long Road Home, Married 2 Malcolm* (U.K. comedy).
Marc Shaiman *The Out of Towners, Patch Adams* (Robin Williams), *Kingdom of the Sun* (Disney animated), *Story of Us* (d. Rob Reiner).
Theodore Shapiro *Six Ways to Sunday* (Debbie Harry, Isaac Hayes), *The Prince of Central Park* (Kathleen Turner, Harvey Keitel).
Shark *The Curve* (d. Dan Rosen), *Me & Will* (Patric Dempsey, Seymour Cassel).
Howard Shore *Gloria* (Mandalay), *XistenZe* (d. David Cronenberg), *Chinese Coffee* (d. Al Pacino).

Lawrence Shragge *Frontline* (Showtime).
Rick Silanskas *Hoover* (Ernest Borgnine).
Marty Simon *Captured*.
Mike Slamer & Rich McHugh *Shark in a Bottle*.
Michael Small *Elements* (Rob Morrow).
B.C. Smith *The Mod Squad* (MGM).
Neil Smolar *The Silent Cradle, Harper's Ferry, Treasure Island, A Question of Privilege, The Viking Saga* (documentary), *The Art of Conversation, Toward the Promised Land, Creatures of the Sun*.
Curt Sobel *Cool Dry Place*.
Darren Solomon *Lesser Prophets* (John Turturro).
David A. Stewart *Cookie's Fortune* (d. Robert Altman).
Michael Tavera *Girl, Excellent Cadavers* (HBO), *One Special Delivery* (Penny Marshall), *American Tail IV* (direct to video).
Joel Timothy *Waiting for the Giants*.
Colin Towns *Vig*.
John Trivers, Elizabeth Myers *Norma Jean, Jack and Me*.
Ernest Troost *One Man's Hero* (Tom Berenger), *The Island of Skog* (animated).
Tim Truman *Boogie Boy*.
Brian Tyler *Final Justice, A Night in Grover's Mill, The Forbidden City* (d. Lance Mungia).
Chris Tyng *Bumblebee Flies Away*.
Steve Tyrell *Twenty Dates*.
Don Was *American Road* (IMAX).
Wendy & Lisa *Foolish*.
Nigel Westlake *Babe: Pig in the City*.
Michael Whalen *One Hell of a Guy* (Rob Lowe, Michael York), *Romantic Moritz* (replacing Jay Asher), *The Battle for Midway* (National Geographic Special).
Alan Williams *Angels in the Attic*.
David Williams *The Day October Died, Wishmaster 2*.
John Williams *Stepmom* (d. Chris Columbus), *Star Wars: Episode One The Phantom Menace* (d. George Lucas), *Memoirs of a Geisha* (d. Steven Spielberg).
Debbie Wiseman *Tom's Midnight Garden*.
Peter Wolf *Widows* (German, animated).
Gabriel Yared *Message in a Bottle* (Kevin Costner), *The Talented Mr. Ripley* (Matt Damon, d. Anthony Minghella).
Christopher Young *Judas Priest* (Emma Thompson), *Entrapment* (Sean Connery).
Hans Zimmer *Thin Red Line* (d. Terrence Malick), *A Taste of Sunshine*.

FSM

News (continued from page 4)

not be available until January.

Order from Screen Archives Entertainment, PO Box 5636, Washington DC 20016-1236; ph: 202-364-4333; fax: 202-364-4343.

A Psychotic Album

The soundtrack to the *Psycho* remake features three tracks from the Danny Elfman-recorded version of Bernard Herrmann's score: "Prelude," "The Murder" and "Finale," among a plethora of pop songs. There is no word as to whether the complete score will be released.

Euronews Beat

Forthcoming from producers Lionel Woodman and Robert Zamori are *122, Rue de Provence* and *Via Mala*, both Ennio Morricone scores to be released as limited pressings.

■ ■ ■

In Italy, Easy Tempo has released on CD the in-demand 1965 sci-fi score to *The 10th Victim* (Piero Piccioni).

In the U.S., look for such imports from the soundtrack specialty dealers: Footlight Records (212-533-1572), Intrada (see page 5), Screen Archives (see above), STAR (717-656-0121) and Super Collector (714-636-8700).

MAIL BAG

READER
RANTS &
FEEDBACK

Welcome to the Clubhouse

I want to convey my support for what has been a groundbreaking effort on your part, as well as your associates. During the evolution of your publication, website and now your cool CD labels, fans of film music have been given incredible exposure to information, opinions and knowledge. Best of all, we are more able than ever to enjoy this music and the films it is written for.

Something appealing about this "boom" is the reward that comes from years of frustration being "suddenly" replaced by an overabundance of material to enrich our very specific hobby. Thanks to FSM (and all its spin-offs) we have been able to "meet" each other—where at one point most film music fans felt isolated in their interest. I am 35 and have enjoyed and collected film music since the late 1960s/early 1970s. In FSM, I can find my interest piqued by the observations of individuals who were involved in film music years before that—or grin at those who think John Williams's career began with *Jurassic Park*. I can recall Saturday afternoons spent in dusty library stacks in my college days, trying to cobble out a discography of a fave composer, or digging up an interview of Mr. Williams about the composition of *Jane Eyre* or *Images*. What a feeling of triumph to score a tidbit of info!

FSM has created a long sought-after forum without choking out an aspect we all secretly love: the bit of uniqueness of this art form. Part of the joy of this music has always included the fact that film music is a rare pleasure. It is not mass-entertainment. To love film music is like collecting something rare: there's always an element of "treasure-hunting." A bit of info here, a long-awaited release there. Finally discovering a score you always just knew you were going to love. (Video sure helped in that department!)

Film music (to most non-professionals) is an ongoing love-affair, and like any relationship, it needs involvement to grow. It's not like you flip on the radio and just hear it. I think of all the film music I love and how I came to appreciate it: though the movies, first and foremost. Hours and hours of enjoying film itself. Then there's the people I've met, cool conversations I've had. Reading I've done. The ever-growing list of composers I learned to admire. The CD collections we're all so proud of. Most of that didn't come easily—or overnight. But, the "journey" is what's kept it such an involving hobby (something I'd hope certain fans would consider when they gripe about 40 seconds of material not being available).

The ongoing success of your efforts has enriched film music as a hobby, but has never crossed the line of commercializing and "mass-marketing" it. FSM reaches, informs, entertains and hopefully unites more and ever more fans, but the feeling of uniqueness hasn't been robbed. Where "making money" has been involved, it's *always* been to our benefit. Maybe I am articulating something that only I feel, but I would bet others agree.

I don't tend to gripe as much as some do about the content—like any publication I enjoy, there's always going to be something I can't get enough of, something that pisses me off, and something that I tire of. Many fans use valuable space to bicker and gripe, and that's okay, because at least there *is* a forum now. I hope other fans remember that. In FSM you have created more than a publication, or a website, or record labels—we've got a club, and in that spirit, I hope people spend time building it up rather than tearing it down... participating, and making

it better. That's why I finally got off my ass and wrote you. It was long overdue "payment" for a service I've heartily enjoyed and—dare I say?—even come to take for granted. There is always a new column every day on the web site. Always another issue.

(Okay—so they're late now and then.) And, the really amazing thing these days: lots of long-undreamt-of film music, available from you guys and from *everywhere* (most of it coming at us faster than we can buy it!). The perpetuation of all this has been fed by the success of FSM as a focal point for fans.

So I feel pretty pleased to have finally said hello, thank you for the cool releases (*Poseidon Adventure* was a real kick) and to wish you success and growth. I am an Art Director/Creative Director/Illustrator: I *know* what



a pain deadlines are, about production problems—how much work goes into everything you guys do. I know how you can slave to put it out there and people always want nothing but *more*. As far as I'm concerned, it's very appreciated.

Mike Priano
Louisville, Kentucky

Thank you! I started reading this thinking, "Aha! Another self-serving letter we can print," but by the end I was and am touched.

When I started FSM in 1990, as a short newsletter to nine people (I was 16), it was called "The Soundtrack Correspondence List," and later "The Soundtrack Club," because I wanted to bring together people with the same interests as me. It had taken me years to find an LP of *Star Trek II: The Wrath of Khan*, and I didn't think anyone should have to go through that. Even ten years ago, finding any biographical information (let alone a photo!) of a favorite composer was a miracle. We want to bring that data out into the open, but keep the fun and joy of the discovery.

A Fantastic Experience

I got my CD of *Fantastic Voyage* the other day (it came quickly) and I love it! It's a beautiful score and a terrific presentation—one of the best I've seen (or heard)! The audio quality of the CD itself is just great, truly rich in all aspects. The opening strains of Rosenman's music, coming just after the "sound effects" initial cut (and I'm so glad you included that!), is awesome in its clarity, bass, and lushness.

You've done a wonderful job. Packaging is superior, and the notes included in the booklet are informative and entertaining—in short, everything that I could ask for in a soundtrack release.

Yes, I'm pleased. I'm spreading the word about this CD to all my soundtrack-loving friends. May your worthy endeavors be blessed with success, and rewarded with kudos.

Mark Shaw
Austin, Texas

There Are Worse Things

I wonder about FSM's subscription numbers. Of course I wouldn't expect you to publish that, but I would like to know how few of us soundtrack nuts are really out there. You are not selling out of your 3,000 copies of the special CDs you are offering. LP soundtracks are very hard to sell, in this area at least. And soundtrack CDs don't seem to move very fast in the used market. I don't really collect this stuff as an investment, but I try to tell my wife that it's not money down the drain. Sometimes I wonder, though, if there really is any interest or value in the soundtrack market. (continued)

Your magazine, however, is a real boon to me personally. I don't always agree with your reviewers, but they give valuable information to help me make my choices at the CD stores. I sometimes think you guys go overboard on Goldsmith and Williams, but I do enjoy much of their work and have many of their albums. Over-analysis seems to be the biggest problem with your writers and your Mail Bag correspondents. Sometimes I can only react like William Shatner: "Get a life!" I'm not a music expert. I either like certain music or I don't. I just can't try to figure out why. Sometimes I notice certain cuts remind me of other things I've heard, but I don't tear it apart. I figure there are just so many combinations of musical notes available and that they have to be repeated occasionally.

Also, your readers should leave Varese alone. Soundtrack fans should be grateful to the only company that kept them alive for about 10 years. It hurts to pay \$17 for a CD and only get 35 minutes of music, that's true. We only paid about \$5 for that on LPs for a long time. But as of now, if that's the only source of the music, you've got to grit your teeth and pay the price.

Which brings me again to your special issue CDs. I think they're a little high, but of course they are limited editions. I bought the first two and was not disappointed in either one. I just happen to have liked the secondary parts

better than the main focus of the CDs. I guess I'll go ahead and try *Fantastic Voyage*, even though I have not thought too much of other Rosenman soundtracks. I do recall that the movie was impressive, but really can't recall much about the music.

Richard Miller
824 LeMaison Ct
Ferguson MO 63135

Another satisfied customer! I love letters that are like, "I bought your food product, and it did not kill me." To answer your question, for information on FSM's circulation, just look at last issue's Statement of Ownership, as required by the USPS (pg. 39). We are printing 8,000 copies with this issue, which is our highest run ever.

The Proper Study of Apes

I've had some nagging questions about Jerry Goldsmith's *Planet of the Apes* ever since the release of the complete-score CD last year. Firstly, I've always been curious as to what were the exact dates this score was recorded. (Fox Records used to give that information on other score CDs, and I was disappointed that kind of thing hasn't been included on the Varese Sarabande releases.) And I wonder how long it took Goldsmith to write it.

Secondly, who made the decision (director Schaffner or Goldsmith?) to cut out that large part of the "Crash Landing" cue heard in its entirety on CD? I've synched it up with the film on video, and I agree with the decision to cut it—the music is too



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busy behind the scenes of the astronauts escaping their ship, though by itself Goldsmith's writing is fascinating.

And lastly, am I mistaken or is the take of the cue "The Searchers" on the CD different from that used in the final film? If you listen to the new THX remastered video of *Apes*—where the music is finally heard in true stereo—the difference is distinct.

Finally, a previous letter of mine was chastised (in Vol. 3, No. 1) for casually dismissing Leonard Rosenman's score to *Beneath the Planet of the Apes* as inferior to what Goldsmith would have done had he scored it as planned. Of course, who knows, but I do not criticize Rosenman's score casually. I have lived with it

for nearly 30 years, and I can tell you that I dislike its tone intensely. *Beneath* is a film that, while interesting, is such a mess of half-developed ideas and so depressingly downbeat that Rosenman's harsh atonalities only serve to make it all the more unpleasant. And I further think that the reason why Rosenman's scores are often discussed with such vehemence is the sameness of so many of them. Yes, he helped modernize film music in the 1950s, but I don't think his style developed much over the next couple of decades. I don't think he is without merit—the same year he scored *Beneath* he also did *A Man Called Horse*, which is fine. I bought the new CD of his *Fantastic Voyage* score, which I like very much, and if a CD of *Beneath* ever appears I would definitely buy it—but only as a curiosity.

Rory Monteith
5990 NE 18th Ave #932
Ft. Lauderdale FL 33334

To answer Rory's questions: 1) We don't know the recording dates of *Planet of the Apes*, but if you like, I'll make it up. How does "March 20-23, 1968" sound? It's believable to me.

2) Most likely, the decision to drop that part of "Crash Landing" was a mutual one made during the dubbing of the movie. Filmmaking is a collaborative art, and many decisions get made over a long period of time. I'd be willing to bet that during the dubbing of the movie, Schaffner and the editors and mixers found that the scene played better without music, so they took it out.

Later they told Jerry, who probably said, "Whatever."

I met Irvin Kershner a few months ago and actually asked about the unused music in *The Empire Strikes Back*—i.e. why were certain cues dropped? Kershner remembered that the movie was sort of spotted in reverse—as constant music, which Williams wrote and recorded, and then during dubbing they selectively removed some passages. But there was no story about who wanted what—it was a joint decision. This was also the one off-topic question I asked John Williams while interviewing him for the *Raiders of the Lost Ark* CD booklet. Here is his thrilling answer:

JW: "Oh, I can't remember, probably cuts that were made. I don't think that's anything particularly exotic in our business, it happens all the time. So much of what we do ends up on the cutting room floor, it's like a director

We're Never Wrong!

(but we don't always type so good)

CORRECT CHRONOLOGICAL TRACK information for the *Dirty Harry* compilation, reviewed in Vol. 3, No. 8 (pg. 22) is: *Dirty Harry*: tracks 1, 2, 14, 13, 10, 8 and 17; *Magnum Force*: tracks 6, 11, 7, 16 and 18. It's not worth going back to see how we screwed it up.

THE REVIEW OF *Small Soldiers* (Vol. 3, No. 8, pg. 33) states that *Gremlins* (1984) is the first collaboration of Jerry Goldsmith and director Joe Dante. Victor Field points out that that would actually be the previous year's "It's a Good Life" segment of *Twilight Zone: The Movie*.

WE CONFUSED *Desperate Measures* (scored by Trevor Jones) with *Extreme Measures* (scored by Danny Elfman) in the review of Jones's *Dark City*

(Vol. 3, No. 5, pg. 44). We'll be really lost once important studio productions *Desperate Extremes*, *Extreme Desperation*, and *Extremely Measured Desperation* are given the green-light.

IN THE BRUCE BROUGHTON Buyer's Guide (Vol. 3, No. 5, pg. 28), in the paragraph about the terrific movie, *Holy Matrimony*, Jeff Bond accuses Leonard Nimoy of creating Hutterites, "a thinly veiled parody of the Amish." Scott Hutchins tells us: "The Hutterite Brethren are a Mennonite sect (judging from the film falling somewhere between the Amish and standard Mennonites in terms of strictness) named for Jakob Hutter (or Huter), primarily found in the Northwest United States and Canada." We would make an additional joke here about Hutterites, but we still don't know enough about them.

FSM

who shoots eight miles of film to produce a one mile product. It's part of the natural process of this kind of collaborative art."

Planet of the Apes was probably similar.

3) Yes, that is a different *mix* (but not take) of "The Searchers" in the new THX video mix compared to the CD.

A Super Re-recording

I for one am very pleased with Varèse Sarabande's new *Superman* CD. All the comments I have read [online] made it sound like one of those ghastly Leroy Holmes hack jobs from the '70s. This *Superman* is different from the original, but a different performance by a different orchestra with a different conductor 20 years later is going to sound... well, different.

Overall I'd still rate the original performance as better, but there are things about this performance that are better than the original. The tempi are indeed slower in a couple of cues, but I think of it as Debney "savoring" the music, freed from the restric-

tion of streamers and clicks. I am very impressed at the caliber of musicianship displayed, and I am amazed the whole thing was recorded in a mere two days (which is less time than the average scoring session is allotted)! John Williams's adventure scores, despite their "accessibility" to the average listener, are nevertheless complex and very difficult to perform, but the Royal Scottish National Orchestra has done a magnificent job!

In spite of what some listeners claim, the score has not been totally "re-orchestrated" in a manner deviant from the composer's original intentions. A select few melodic lines and instrumental blends are different, but this is likely due to changes made at the request of the director. In reality, as this CD was based on Williams's *original sketches*, it is by definition a *more* definitive recording than the soundtrack (with its alterations made to suit the director). The

prefacing of the prologue/narration music with the fanfare is how Williams originally wrote it in his score (this was recorded for, but not used in the film—obviously the fanfare was originally to have been heard over the Warner Bros. logo).

Admittedly, as in *Body Heat*, the synthesizers in this new version do not accurately reflect the timbres heard in the original, but synths will probably never be able to be duplicated accurately in re-recordings, due to the transitory nature of technology, and the (apparent) inability to represent specific sounds in the scores.

Also, this recording is proof Williams is the definitive author of his music; that all the details are in his sketches, and his orchestrators merely "copy from the blue paper to the yellow." With exception of some minor changes here and there (again likely the result of on-the-podium changes) this "Kaska/Dechter" orchestrated version is identical

to the "Spencer/Morton" original.

What is also worth mentioning is that, thanks to Robert Townson, there now exists a performable *Superman* score (a usable conductor's score and parts—not just Williams's sketches scattered here and there) which can be played and recorded again. This would not exist had Varèse not instigated this project.

While this CD certainly seems to be a flashpoint in the "original vs. re-recording" debate, I am pleased to have it, and look forward to Varèse's future re-recordings.

Paul Andrew MacLean
Ithaca, New York

See the Film Score Daily columns from mid-October (www.filmscoremonthly.com/articles) for dozens of reader reactions to Varèse's new *Superman* recording.

Varèse Populi

I've been witnessing quite a bit of bitching by some film

Oranj symphonette the Oranj album

With *Brubaker* • *Rob Burger* • *Pat Campbell* • *Ralph Carter* • *Joe Cox*

An astenoline
60s on strip in supplied film

JOE STOROBACH

"A crew of musicians with impenetrable postmodern party credentials" —*Jazz*



score collectors in the magazine recently. Bitching about Varèse making 30-minute CDs, bitching about European pressings being longer, about liner notes and photos!

I have nothing but praise and a sense of gratitude for Varèse and Mr. Townson. Brian Millies states [Vol. 3, No. 8, pg. 11] he'd "like to see Varèse do its job in a credible manner, or get out of the business." It would seem a lot of collectors out there are spoiled, self-centered and infantile in their reasoning. Without Varèse, the field would be slim-pickings indeed.

I find this to be the absolute best time in the history of hearing recorded film scores. In particular, the recent releases by Varèse of Barry's *Body Heat*, *Somewhere in Time* and Herrmann's *7th Voyage of Sinbad* have been wonderful. I'm also astounded by the quality and the opportunity to hear and own *Film Score Monthly's* Silver Age Classics. The first three releases so far are like gifts from the music gods!

David Moraza

350 Fifth Ave Suite 8004
New York NY 10118

The Varèse Sarabande CD-length forum [Vol. 3, No. 8,

Mail Bag] is the best thing you've published since you've gone slick. It was presented in a fair and rational manner, which wasn't easy considering the sheer stupidity of the attitudes behind the questions.

Many failed to consider that aside from an interest in film music, one starts a business to keep it in the black to show a profit. As you said, producers, musicians and publishers all have to eat, and compromises need to be made to ensure success. The compromise in choosing the length of a CD has many factors which were all clearly presented by you and Mr. Townson.

As for myself, I really have to like a score to buy it, and the CD's length is a real issue. Gone are the days of blind purchases. Most of the scores I get are from things I've seen and liked, either in theaters, like *Fierce Creatures*, or video, like *Wild Things*.

You're probably going to get a few letters, most of them of the same caliber, continuing the love/hate theory of CD lengths, so the problem of making everyone happy will continue ad infinitum.

So nobody likes short CDs but for everyone out there, Varèse gives you something wonderful, like the 20th Century Fox collection or *Body Heat*, with a knock-out cover by Matthew Peak. So, I

think it all balances out.

Tom Linehan

West Roxbury, Massachusetts

I just had a startling revelation while reading the Mail Bag in FSM Vol. 3, No. 8. It hit me like a ton of bricks, so here it is (I hope you're sitting down): Everybody has an opinion, and sometimes, *they're different*.

No, really! I'm serious! I was reading through the responses and found myself saying things like, "Hmm, well, I liked the soundtrack album to *Fierce Creatures*, and I'm glad they put it out." And that's when I had this shocking realization. "Wait a minute," I said to myself, "this fellow believes that the time, effort, and money could have been better spent on some other release, while I disagree..." Disagree? This shows a pronounced disparity of opinion on what makes a good soundtrack. I found this worrisome, so I decided to do some research.

Looking back through issues of FSM, I found that this disturbing trend has indeed been going on for some time. Why, as far back as the old black and white issues from the dark ages of the mid-'90s, I found evidence that *some people don't like James Horner*.

This trend towards different opinions in soundtrack collecting

is more than a little unsettling, and would like to know what you, the publishers of *Film Score Monthly*, are prepared to do about it. As responsible purveyors of soundtrack wisdom, I expect you to do your best to clean up this mess, and deliver us into the Nirvana that is a single, universal thought-process on soundtrack collecting.

Josh Burns

Richmond, Virginia
flanin@hotmail.com

We've considered it.

To Robert Townson: I feel compelled to apologize to you on behalf of the moderate element of soundtrack collectors who genuinely appreciate what you do for them. Although we are disappointed that so many CDs are short, we are man enough to know that everything we get from you is a privilege. Having said that, I noted that many composers often complain to you that they couldn't include this cue or that cue. Given that these people often earn tens or hundreds of thousands of dollars for their scores, when they nag at you again, just quote a certain line from *Jerry Maguire*. Marc Shaiman has said he'll do it—put him to the test.

Jamie McLean

hardeight3@hotmail.com
Glasgow, Scotland

READER ADS

WANTED

Geoff Burton (14 Gordon Road, Ealing, London W5 2AD, England) seeks rare film soundtrack 10" LPs made in all countries. Has similar items for trade.

Brad Cantieny (100 East California Ave, Bakersfield CA 93307) wants the LP *The Green Hornet* (1966, 20th Century Fox TV soundtrack, Billy May), mono or stereo.

FOR SALE or TRADE

Clayton John (6904 Manatee Ave W, Apt 31C, Bradenton FL 34209; ph: 941-794-8052) has for auction *Blood In, Blood Out* by Bill Conti on Varèse Sarabande—unreleased, sealed with security tape, original.

Jordi Fortes Serra (Av. San Antoni M^a Claret, 318, pta. 30, 08041 Barcelona, Spain) has for sale/trade: *Man on Fire* (J. Scott, Varèse), *The Accidental Tourist* (J. Williams), *Arachnophobia* (T. Jones, European edition, more music), *Weeds* (A. Badalamenti, Varèse), *The Wild Bunch* (J. Fielding, Screen Archives).

Andrew Zerman (300 E 75 Apt 15-0, New York NY 10021) is auctioning *The Night of the Hunter*

(RCA LP); music by Walter Schumann, narration by Charles Laughton. LP in very good condition; cover slightly frayed. Minimum bid: \$60.00. Closing date: January 31, 1999.

WANTED, FOR SALE or TRADE

Wolfgang Jahn (Auhofstr. 223/1, A-1130 Wien, Austria/Europe; fax: 011-43-1-876-7893 or 011-43-1-879-4858) has around 20 rare original Japanese Walt Disney LPs for sale/trade (most in M-/M- cond., some better): *Mary Poppins*, *Lady and the Tramp*, *Fantasia*, *Snow White and the Seven Dwarfs*, *Waltz King*, *Cinderella*, *Black Hole (fio)*, *Aristocats*, *Bambi*, *Bedknobs and Broomsticks*. Wanted are *Fathom*, *Modesty Blaise* (stereo, Dankworth/Welch); CDs *Red Sonja*, *Last Embrace* (Varèse); and Japanese and Italian vinyl.

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9277; Lukas@filmscoremonthly.com.

Upcoming Deadlines

January '99, Vol. 4, No. 1: December 1
February '99, Vol. 4, No. 2: December 30
March '99, Vol. 4, No. 3: January 29

SPACE ADS

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For a 1/6 page space ad, simply send your list and information to the address above; you can comfortably fit anywhere from 20 to 60 titles, but try to include less information per disc the more you list, or else the print will be microscopic. We will do all typesetting. Same deadlines and address as above. Send payment in U.S. funds (credit card OK) with list.

Notes for All Ads

For auction closing dates, we recommend selecting something 8-10 weeks after the above deadlines (this will allow readers 4-5 weeks to respond). No bootlegs or CD-Rs. No made-up "Soundtrack Central" store names without an accompanying real name.

The traditional views of Varèse Sarabande within the soundtrack community are so deeply ingrained that they defy any sort of re-evaluation. However, the tarnished image we have of this label desperately needs cleaning up.

Several years ago, I attempted to arrange a loan to start up my own soundtrack label in the second largest city in the U.K. Upon hearing my business proposal, each bank manager shrugged his shoulders and said something to the effect that "only fools invest in business ventures that are guaranteed to fail." The last bank manager I approached—and I spoke to a dozen or so—went so (continued on page 48)

Scoring Shades of Gray

COMPOSER ELIA CMIRAL ON THE ROAD TO **RONIN**

By Doug Adams

FOR A FILM POPULATED ALMOST ENTIRELY OF MERCENARIES WITHOUT PASTS, *RONIN*'S BEHIND-THE-SCENES TEAM WAS IRONICALLY WELL-STOCKED IN FAMOUS BACKSTORIES. RENOWNED MULTIPLE-HYPHENATE DAVID MAMET WORKED ON THE SCRIPT (UNDER A PSEUDONYM), LEGENDARY JOHN FRANKENHEIMER TOOK THE DIRECTING



chores, and the on-screen talent included such luminaries as Robert De Niro and Jean Reno. So, what of composer Elia Cmiral? (*Pronounced: EL-ee-ya SMEE-ral.*)

Cmiral was born in Czechoslovakia and attended music conservatory in Prague before emigrating to Sweden as a political refugee. "I didn't really have any experience from Prague," says Cmiral of these early years. "When I was young, I was kind of wild—fooling around playing drums and guitar. But I was always interested in any creative art. I was drawing, playing; I went to see films, books, everything creative."

This impulse to explore art eventually drove Cmiral to forge a career as a composer in Sweden. "I started from scratch learning Swedish, and ended as one of three or four prominent composers. I did ballets for the National Theater; I wrote music for features, TV, basically everything. I was also a recording artist—I had my own company." Eventually, Cmiral won a grant to study film music in America. He decided to enroll in the USC Film Scoring Program where he gained support from faculty members Bruce Broughton and Chris Young. "In Sweden, I already had everything," he says of his decision. "I did everything, and I had everything in practical life. I didn't have any problems, but [I had] no challenge as an artist. When I came here, it opened a new horizon."

In particular, Cmiral found the fierce competition of the film scoring world stimulating, though daunting. After finishing school he spent a few weeks in Los Angeles testing the waters for employment, but ultimately decid-

ed to return to Sweden to fulfill an outstanding record contract. Just before departure, Cmiral met up with a sound designer on a project in need of a composer. The project was 1988's *Apartment Zero*, and although a name-brand composer was once attached (art-tango legend, Astor Piazzolla), he had been dismissed when it was found that he wasn't all that aware of the specific demands of film music. "When I met the producer and director, we had just ten days before the dub. So they asked me if I could write Argentinean tangos and I said, 'Of course.' I didn't have any idea how it sounds! In ten days I did the whole score." He completed the project, gaining high praise from several publications in the process. But with the record contract in Sweden beckoning, Cmiral packed his bags and headed back to Europe.

Back in the U.S. of A.

Cmiral's second trip to Hollywood occurred in 1993—and this time, the move was permanent. He began anew by scoring a few small AFI projects, then signing on as the composer for CBS' *Nash Bridges*. (His music was hand-picked by the series star, Don Johnson.) He left the production after the first year, but ended up with a demo CD and some experience for his résumé. Not long after, his music caught the attention of the music staff at MGM. When Jerry Goldsmith left *Ronin*, Cmiral was asked to produce a demo theme for the film.

"[Frankenheimer] said he needed a strong theme," recalls Cmiral. The director dictated his musical needs to the composer. "And the

description was very interesting. He said, 'Sadness, loneliness, and heroism. Go home and write a theme.' It was tough. How to put it to one theme, not be cliché, and be something interesting. So I wrote a theme, I sent the CD, and I got a job... I demoed the whole score here in my studio. The first week of the job I frantically updated my studio, because I didn't have enough samples to play the whole score. [Frankenheimer] was very happy the whole way through. I didn't rewrite even one cue. I got more courage, so I wrote very modern—a very contemporary score with rock elements. I wanted to write something really special for him because I loved the picture."

Cmiral's finished *Ronin* score includes influences from all over the map, such as an Armenian duduk and a unique combination of rock, synth, orchestra, and ethnic percussion. "I think that I have this right as a composer to discover new horizons—to put things together and see how they work. But, of course, they must work for the picture. Emotion, color, and tempo are the first things I think about."

Neither Good Nor Bad

The completed project comes across in compelling shades of moralistic gray; it isn't the good guys or the bad guys that drive the plot, but the obsessive urge of both the characters and the audience to uncover the truth behind the facades. "I just played substance. You don't need to point fingers: this is the bad guy, this is the good guy," says Cmiral, who notes that such devices can be effective when subtly applied. He credits his native Europe with establishing these non-cliché-driven thought-patterns. "I was born in the Eastern Block, behind the Iron Curtain. I didn't have any images in my mind through Disney or cartoons. We didn't have it, they were forbidden. TV was strictly a congress-controlled media. The things that you [Americans] grew up with, if I'm clear, are like I watch now with my son. It's clearly bad guy/good guy. It's kind of indoctrinated in your minds that it's going to be this way. I didn't grow up with these things."

Although Cmiral is quick to note his admiration for composers like John Williams who do such dynamic work in traditionally American dramatic settings, his heart and his aspirations lie along a different path. "I would like to take advantage of my different, European background and create my own original way of scoring. I'd like to continue in the tradition of our great Czech composers and blend that with the tradition of the masters of film music and create something very new and personal—my own voice." FSM

Horrors, Heaven & Heart



It's "old-home week" at the Newman scoring stage as Benny Herrmann's score gets recorded anew

DANNY ELFMAN Psycho

Danny Elfman recorded Bernard Herrmann's original score to *Psycho* at the 20th Century Fox Newman Stage the week of October 19, with Steve Bartek conducting an approximately 70-piece string ensemble. Elfman is staying meticulously true to Herrmann's original score: he estimates that one-half to two-thirds of the cues are being recorded exactly as Herrmann wrote them, with the remainder altered only slightly—being shortened or lengthened by as little as a few seconds. In a couple of cases, cues which Herrmann wrote for one part of the picture (some of them unused) are being tried out in other parts, with alternates prepared to cover scenes (unscored in the original) which may require music this time around.

The ensemble is larger than the string group Herrmann used for the original 1960 film, but there are no instruments which Herrmann did not call for; the larger group is to fill the stereo separation of modern theaters with the same intensity of the original mono recording. Additionally, the recording, engineered by Shawn Murphy, utilizes antique microphones in part to obtain the same dry, "present" aesthetic of the 1960 recording.

There is only one remotely "original" composition in the film: Elfman has created a skittering, 40-second collage of Herrmann's *Psycho* licks (mostly from the main title) to accompany the Universal and Imagine Entertainment logos, before the "Main Title" proper kicks in. The Gus Van Sant-directed remake (in color) stars Vince Vaughn as Norman Bates and Anne Heche as Marion Crane, and is scheduled for a December 4 release in the U.S.

There will be full coverage of Elfman's work on *Psycho*, and his other recent scores, in an upcoming *Film Score Monthly*.

—Lukas Kendall

CHRISTOPHER YOUNG Rounders

Christopher Young's tenure on the high-profile gambling picture *Rounders* included a lengthy search for a musical style, something even director John Dahl wasn't sure about. Complicating the mission was the fact that the studio had stumbled on the magic formula for success in any motion picture: lots of pop songs! Both Dahl and Young soon

determined that jazz would be an appropriate musical language for the film, but the studio took some convincing.

Young notes that jazz fit the film's gritty locales perfectly: "It's all dark, underground kind of places and you get that midnight New York seedy vibe; it definitely seemed that jazz was the appropriate sound for that. But they wanted to make sure, I think, that the film didn't become too eclectic and art-house oriented. So they had one music supervisor who tried temping the film with rock music, and I think John was encouraged to interview film composers who came from that world. That caused a tempest, and ultimately they realized that there was nothing in the rock world that seemed to be working in the movie. And they were finally running out of time and John said that they needed to get a real film composer in here."

The studio's determination to get some rock music into the mix ultimately created more work for Young. "There's one scene in the film where Edward Norton talks Matt Damon into going with him to Atlantic City to gamble, and throughout the film Damon is a reformed ex-gambler and he's always trying to swear it out, and he goes back to his apartment in New York City and his girlfriend has moved out, so he's broken-hearted. So Norton says come on, forget about the babe, let's go to Atlantic City. I wrote this cue which is on the CD which had this very Hollywood-a-go-go, viva Las Vegas kind of feel to it, with a combo group with a Hammond organ and brass. And that was the voice that appeared in the original mix of the movie. The studio ultimately decided they wanted to replace that with a Joe Walsh song that he did with the James Gang, called 'Funk Forty Nine.' And we had to pull a band in to re-record that song without vocals so that it would fit the movie. The studio

always wanted that to be in that scene and John hated it."

Since jazz depends so much on improvisation, how does a film composer deal with the medium's need for precision in its timings? "That's a scary thing," Young admits. "So much of it, you're putting your faith into the abilities of the people that you hire. You hire the wrong people and you're in bad trouble. In this instance I think we got some pretty good guys. This stuff does have a retro feel to it; it's supposed to sound like that rhythm-funk-jazz sound of the early '70s, and there are guys that do this professionally. My major concern was to make

Young is
thrilled to be
back in the
horror genre,
where
he can be
as aggressive
and
rambunctious
as he wants

it sound as close to the real thing as possible. A lot of these Hollywood jazz or rock scores tend to sound like studio musicians trying to sound like rock or jazz musicians. I had to completely put on a different cloak when I wrote the lines and say that I was Jimmy Smith at the organ or whatever."

Urban Legend

Young collaborated with first-time director Jamie Blank on the latest attempt to cash in on the success of *Scream*. But Young is happy to get back to his roots in horror with Blank, another fan of the genre. "His only dream in life is to become a great horror director. It's thrilling to work with someone who's completely out of the closet about horror. It's sort of a thing that you still have to talk behind closed doors about, even though it kept Universal from going out of business 50 years ago and it made New Line, thanks to Freddy, one of the only surviving indies from the '80s. So we can make fun of it, but bottom line is that it sells tickets."

Young was flattered that he was Blank's first choice of composer on the project. "I was so thrilled because here's this young guy doing his first horror film and this is the guy he'd like to get. Whenever a first-time director comes my way and turns over his first film to me, there's this pressure—I want so badly to make it a good experience so he can get his next job!"

According to Young, Blank cited the composer's command of melody as his primary reason for wanting him on the film. "Interestingly, the main score he wanted me to model my theme on was the main title I did for *Dream Lover*. So it's like an orchestral version of *Dream Lover*. There's an orchestra and a trio of women's voices. But the score itself as a whole is extremely aggressive. I was thrilled to do this because the one thing that will always be great about horror is that you can be as aggressive and rambunctious as you want to be, and some of these cues are just the coolest action axe-killer-on-the-loose music that I've written in a long time."

While the composer has expressed dissatisfaction with getting typecast in the genre in past interviews, he points out that his love for horror movies more than balances out his occasional frustration with the genre. "Horror has always been a love-hate thing for me. The first films I did were horror films and I became known as the Bela Lugosi of film music. So I wanted to get away from that. But there's nothing I feel gratified by more than being in a theater and having this marvelous sense of cerebral terror washing over me. It doesn't have to happen with

someone running around with a hatchet. My favorite horror film is *The Haunting*; that's it for me. It's a brilliant movie that thoroughly swallows you. In horror films you can do all these bizarre things that you can't do in romances, and I love that." —Jeff Bond

MARCO BELTRAMI The Florentine

Francis Ford Coppola's American Zoetrope production company partnered with Initial Entertainment for Nick Stagliano's film *The Florentine*, a character piece set outside of Pittsburgh. Scoring duties were assigned to Marco Beltrami, who undoubtedly needed a break from gore. The score reflects a side of the composer that has rarely been heard since his successes with back-to-back-to-back horror films: a simple, ensemble-based and beautifully melodic palette of music with distinctively rustic flavorings.

"I enjoyed doing this a lot," Beltrami says. "It's very melodically based. It's a character piece and the music reflects the characters:

Irish working class, blue-collar people outside of Pittsburgh. It's called *The Florentine* because that's the name of the bar [in the film]; it has nothing to do with it being Italian or anything. So the score was used to tie up these different stories that are going on, and to provide a heritage to it—that's why it has an Irish element. The themes were all

simple in that way."

Beltrami actually scored the film in late April 1998; the film, however, is still a good ways away from a release. "I think the direction, from what I understood last," Beltrami notes, "is rather than trying to distribute it now they were going to put it in festivals, work it from that angle. So it probably won't come out for another year. It's something that you probably won't hear from much for a while."

Beltrami maintains that he had been successful in avoiding being typecast in genre pictures. "Well, I don't know if I really am [becoming stereotyped]. It's much more of a character-driven piece, and the music is totally different. So I think I am getting some other things, besides the horror stuff. The horror stuff is, I guess, hard to ignore: *Scream* and *Scream 2* and *Mimic* were big movies, so naturally, people gravitate towards what is successful." Beltrami notes that films whose characters drive the film are interesting to him. "It appeals to me, yeah. I don't want to get labeled as doing anything specifically. My interests are varied."

—Jason Comerford



DOUG CUOMO Sex and the City

Imagine a half-hour TV comedy where the lead characters are not only funny, but you get to see them swear and be naked: that's the opportunity HBO has had on *Dream On*, the brilliant *Larry Sanders Show*, and the hapless *Arli\$\$. The latest entry is *Sex and the City*, starring Sarah Jessica Parker as a newspaper columnist examining sex and dating in contemporary New York along with her three female friends, played by Kim Cattrall, Cynthia Nixon and Kristin Davis (from *Melrose Place*).*

The music by Doug Cuomo, a multi-year veteran of NBC's acclaimed *Homocide*, is a television rarity: an original jazz score recorded each week by a small ensemble of top New York session musicians. Cuomo got the job via an introduction he had with producer Barry Jossen on a previous show (which he did not do), and met early on with Jossen and producer Darren Star about the musical approach for *Sex and the City*.

"There were a couple of key ideas," the composer recalls. "One of them was sexy, one was city—it was supposed to be in Manhattan and kind of sophisticated—and also funny; it's supposed to be a funny show. We talked about how it should be jazzy or like Woody Allen stuff but for a younger generation, and somehow it came out that some jazzy music with some Latin elements might be good, and some sort of lounge elements as well. They really liked that idea, and I told them that if we wanted to do that we would have to have live musicians, which typically on a show like this there isn't the budget for."

Impressively, the producers "had always thought that the music for the show would be very important," and secured the money from their budget for a live ensemble. This usually features "four or five players: piano, bass, drum and congos, bongos, shakers, Latin percussion, and a woodwind player on saxophone or flute." Cuomo, whose background is in jazz, writes out the 10 to 12 cues per half-hour episode—working out the timings and tempos (and recording with a click track)—and allows the players room for improvisation as per the jazz idiom.

Additional songs and source music (for dance clubs, etc.) tend to be licensed—around two or three a week. As Cuomo explains, "One of the things about *Sex and the City* is that the songs and the underscore are kind of interchangeable. It's not a sitcom in its format; in its structure it's a little bit more like a film, because it has one camera as opposed to that four-camera look with a laugh track that you get on sitcoms. So the score isn't like sitcom music, which is usually just bumpers between the scenes, but it's not really dra-

matic underscore either. It's almost used like source music, even if it's not clear that the source music is coming from somewhere. Part of it is to give it some energy and pace." To this end, Cuomo has not found himself writing themes for various characters, but coming up with different textures and styles, be they blues or Latin, for recurring scenarios.

Cuomo also wrote the title theme for the show, underscoring a 40-second sequence of Sarah Jessica Parker strutting down a city street until she is splashed by a bus carrying a billboard for her column. "The theme was another area where the themes of city, sex and funny were held up as the ideal," says the composer. Originally the title sequence was different, featuring Parker in an animated montage talking to various people in different social settings.

"After I finished the demos—three versions that were all quite different—they changed the title idea into something totally different, which oddly didn't wind up making that much difference to the piece overall. It was just nice to have

some visual idea to work off of initially. When I sent them the three versions, one of them they just felt was great, so there were no changes except to add a few measures when they did the main title sequence and it ended up being slightly longer than the music."

The second season of *Sex and the City* should air on HBO early next summer, with Cuomo returning for musical duties. —L.K.



Composer Douglas J. Cuomo

CLIFF EIDELMAN One True Thing

The recent three-hankie mother-daughter bonding movie *One True Thing* stars Meryl Streep, William Hurt and Renee Zellweger, and features a subtle score by Cliff Eidelman that carefully treads the line between sentiment and sentimentality. For Eidelman, the project was one he actively pursued. "I was really into the book and the script; I connected to it and felt there was something I could really contribute to this film."

Eidelman sent samples of his music to the film's production company and didn't hear back for several months, until he discovered through other channels that his music from pictures like *Untamed Heart* had been used in the film's temp track. Nevertheless, the composer wasn't yet convinced that he had a

real shot at the assignment. "I had a meeting with [director] Carl Franklin and I felt like if I just let it lie I wouldn't get the job, because there were a lot of big-name composers going after that picture."

Eidelman offered to write, sans obligation, demonstration music for specific scenes, and the filmmakers took him up on the offer. "They sent me home with the death scene and the final cemetery scene—the two toughest scenes in the movie. So I spent about two and a half weeks digging into my heart as much as possible and trying to capture the spine and the subtlety of that picture. I didn't have the previous footage to work with, so I couldn't go back and try to build up themes from earlier scenes in the picture, but I had the script."

Eidelman felt he was on a roll, so he composed themes and cues for other parts of the picture, which the editor cut in as he was working. "After he did that, he said to me, 'I hope you're aware that another composer was sent home with the same two scenes,' and my heart just fell. And then it fell even further when I found out that he had a 70-piece orchestra perform his demo. I was devastated, and I thought, 'Oh my God, I hope my little synth mock-ups hold up.' But they played both of them back to back and I got a call later that day saying I got the job."

Eidelman stayed close to his original demo material in the final sequences in the film, despite some necessary changes in timings. He agrees that scoring a film like *One True Thing* (which deals with a woman dying of cancer) can be a challenge in terms of avoiding obvious sentimentality. "It's really a matter of trying to be sincere," he points out. "I was just doing what I felt right. At some point when you're composing, you draw on experience and sit down with the picture and the story and whatever comes out, comes out—that's your soul speaking, in a way. I think it's less intellectual. I knew I wanted to be subtle and not try to have some sweeping string sections to hit people in the head and tell them that they're supposed to cry now. I knew I wanted to be as real as possible and to not undermine the seriousness and the nature of the film."

One common cliché in "people pictures" is the "sensitive piano theme," a trap which Eidelman avoids by using the instrument more pointillistically. "I knew that I wanted the piano to be a main ingredient, but it had nothing to do with what piano normally does in movies of emotion. It was just a color that felt right to use, because you can pluck a note

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on the piano and it can be warm but sparse at the same time. If you're holding a violin section, you're holding the note so it can't be quite as airy, and doesn't allow the passages to breathe quite as much. Piano I knew would be a main ingredient, and I also felt that solo instruments like cello and viola, in combination with the piano, would add to the intimate nature of it."

To this end, the solo viola, cello and woodwinds were recorded in isolated rooms, away from the

piano and orchestra. "The solo instruments almost represent the past, or a memory—the winds changing directions—while the piano and the main orchestra played the straight emotion of the scene," the composer explains. "So we had these two dimensions going on simultaneously in a lot of the score, and often they were playing two different things."

Another rhythmic ingredient is pulsating string passages reminiscent of John Adams, utilized for two scenes with Zellweger's character in New York. "I had a little bit of direction where Carl said we really want this to drive; we want to show the rat-race of New York and the intensity of it. I'm in New York right now and I feel like I captured it; there's a lot of energy and activity here—it's just rhythmic, the pulse of everything. I wanted to fuse a lot of the cultures, use Latin rhythms, samba rhythms combined with some very straight rhythms. All of these play together to create this kind of multicultural place, with never-ending escalators of crowds."

While a lot of action-movie composers complain that they'd like to score a more intimate film, Eidelman started out with two epic-sized orchestral adventures (*Star Trek VI: The Undiscovered Country* and *Christopher Columbus: The Discovery*) and has since become known for his work on smaller, more emotion-driven pictures. Does he ever get the urge to return to the action genre? "I really would. I'd love to open the orchestra up. The thing about *One True Thing* is that there was a lot of restraint involved in keeping it small and straight on the emotional side. The feeling of what the daughter is going through with her mother and the love that she built through that year—that was a real emotional time, so after a long time of being in that kind of mood you really do feel like having a big brass chord go 'bam!'"

Nevertheless, Eidelman is comfortable with his work on dramas. "I particularly love writing dramas and emotional pictures, and I have an affinity towards it. It's something I

always connect with, and I like digging into my emotions and trying to draw out the experiences and emotions I've had. I feel you can do that much more in these kinds of pictures that are about true life. For me there's a more rewarding aspect to it for that reason—but also because you're not getting completely obliterated by sound effects, to the point where you wonder why you wrote this ten-minute piece of music with all these details

when it is obliterated completely. And these days it's getting so loud, the sound effects have reached the point where the music is taking a back seat."

The composer also notes the disadvantage facing composers working on current action blockbusters. "I think in 1991 when we did that, there was somewhat of a balance between sound effects and music, and the crashing sensationalism of sound effects

today hadn't quite reached its peak. The other thing I was glad about with *Star Trek* was that the movie was more of a mystery, a dark mystery, and the emphasis was one of mystique and what you can't see around the corner with the cloaked ship and all that. There was a little bit more of a conscious effort to create that mystery in the music, and that's partially why it was more equal with the sound effects."

—J.B.

THY KAMEN COME, THY WILL BE DONE...

Michael's score for *What Dreams May Come*

The first thing you notice about Michael Kamen is what an incredibly cool guy he is. When we interviewed him, he walked into the room holding a plastic plant which, when he pressed a button, proceeded to twirl its leaves round and sing "Daisy, Daisy." He reassured us that it was a gift for George Harrison.

Kamen has had a reasonably quiet year, film-wise—his only movies thus far have been Terry Gilliam's *Fear and Loathing in Las Vegas*, which didn't require much original score, and *Lethal Weapon 4*, which he wrote after he pulled out of *The Avengers*. "I hung that film around my neck for eight months, and no matter what I tried it didn't make the film any better," says Kamen of Warner Bros.' enormous bomb, ultimately scored by Joel McNeely. The director, Jeremiah Chechik, would come up and say, 'You don't get it,' and I'd say 'No, I really don't get it.' I was supposed to do *The Avengers* this time last year [October 1997]. When I got the film it was 'Well, we'll record it in Octo... Novem... Decem... Janu... Febru... March—April!' and I was like 'Whoops, sorry guys, I gotta do *Lethal Weapon 4*.' And it was no contest."

Coming right on the heels of *Lethal Weapon 4* is a film on the flip-side of it, tone-wise: Vincent Ward's *What Dreams May Come* (based on the novel by Richard Matheson). Kamen was struck by the incredible sadness of the story, especially its opening sequence of Robin Williams losing his children in a car wreck—something "beyond the bounds of reason" for him as a father even to contemplate. "If you choose to dwell on the tragedy of that moment, you could easily write a profound piece of music that would make the rest of the film unwatchable," Kamen says. Instead, he decided to treat the film "as a love story, which eventually you realize it is. It's a very moving, profound, touching love story, about the meaning of life as it is being lived, not the metaphysics of life beyond the grave."

Kamen wasn't the first composer on the project; Ennio Morricone had already written and recorded a full score. "I got attached to the film by accident," he says. "It was at the expense of a man who I admire tremendously, and I have to be as philosophical and self-aggrandizing at the same time as I can be. I'm happy that I got the score. I probably would have been happier had they come to me first, but the fact that they went to Ennio Morricone, whose work I personally admire and enjoy, was understandable. That his score, for one reason or another, didn't fit their bill, was also understandable, because a film composer looks at the story and comes up with musical solutions. There are many solutions that one could choose; there are many ways to skin a cat. What Ennio reacted to, I think, was the

serious, touching, philosophical and metaphysical nature of the film. The film concerns death and love, two fantastic themes to be involved in musically. I've never heard his score, but I do know that he was very liturgical, very Roman Catholic, and the film was already profound and serious and weighty." Kamen says that he is prone to the same problem, which in retrospect happened on *The Adventures of Baron Munchausen* "because I was determined to make it as convoluted, complex and baroque a score, and my score was so encrusted and busy, and Terry Gilliam was so busy, that every frame was



The two sides of Michael Kamen, at the harpsichord in his studio



weighed down by the music."

Despite the time pressures, writing a replacement score can often be easier than writing the original; the filmmakers already know what they don't want, and there is less time for outside interference. "In this case, they simply had run out of time," Kamen says. The composer especially appreciated the profound subject matter, having just completed his fourth *Lethal Weapon* effort, and also found that it hit close to home: "I'm focusing at this period of time on things other than films. I'm writing a symphony for the millennium, and I was just about ready to start the symphony when my wife became ill. Of course that took all my attention, and as soon as she was in recovery, before I had a chance to go off and go back into my symphony, this movie came along. Having just come off that incredibly crucial period in my own life, and my family's, and to be asked to look at this film, much less score it, was a real kick in the head. It drew from me some musical statements that I was poised and ready to make."

Kamen often cites *Brazil*, one of his scores for Terry Gilliam, as his favorite of his own work, but his recent personal inspiration may have changed his mind: "I think the score I've just written for *What Dreams May Come* is probably my best score ever."

—Jonathan Broxton & James Southall

The full text of Jonathan Broxton and James Southall's Michael Kamen interview can be found on the Internet at Broxweb's Soundtracks (www.shef.ac.uk/misc/personal/cm1jwb/movmus.htm) and Movie Wave (www.bath.ac.uk/~ma6jes/scores/). The authors wish to thank Jan Novitzky, the ever-helpful Denise, and the gracious and talkative Michael Kamen.

DOING THE LORD'S WORK

Finding inspiration in *The Prince of Egypt*

By Daniel Goldmark

H

andel did it. So did Mendelssohn and Schoenberg. Miklós Rózsa made a name for himself doing it, as did Elmer Bernstein. With so many prestigious predecessors, how can a modern composer possibly take on the task of writing music for some of the most emotionally charged subject matter ever created? Very, very carefully, and according to one composer, through "procrastination."

DreamWorks' *The Prince of Egypt* arrives in theaters December 18, marking the first animated dramatization Hollywood has attempted with anything vaguely biblical. The story spans Moses' life in Egypt, from when he is adopted into the family of the Pharaoh, to the exodus of the Jewish people from the land of Egypt. Visually, the film is reported to have some of the most advanced effects and innovative stylistic concepts to come along in years, which certainly befits the subject.

But what about the music? If you think a film of this size and reputation calls for equally impressive musical elements, you're right. Three—count 'em—three discs for *The Prince of Egypt* join the ranks of film soundtracks this November: two discs of songs inspired by the film, one gospel and one country, and one disc with the original score and songs from the film. Overall, *The Prince of Egypt* represents a monumental achievement on the part of the film's music executives, Marylata E. Jacob and Todd Homme, as well as songwriter Stephen Schwartz and composer Hans Zimmer.

DreamWorks is unique for the collaboration it is fostering between composers, music executives, writers, directors, and producers, and *Prince* could be the ultimate

example. While in traditional live-action feature films the composer typically has little or no involvement in the creation of the story, and usually receives a final cut of the film before writing any music, animated films require the participation of the creative forces behind the music before any animating can occur. The songwriter becomes involved especially early on, as the animators need a finalized vocal track to which they can animate mouth movements.

Stephen Schwartz, whose past credits include writing for both *The Hunchback of Notre Dame* and *Pocahontas*, joined the production at its infancy, along with Hans Zimmer. Schwartz's task was to develop the overall mood and sound for the film through its songs. "The trick was to find the sound for the time and place," he says. "It's supposed to sound like ancient Egypt and the beginning of Hebraic music." The difficulty with creating music for an historical epic such as this is in trying to make music that sounds both faithful to the setting of the story and still uses musical ideas and motives that modern audiences can appreciate.

UNLOCKING THE SECRETS OF EGYPT

Schwartz's inspiration came during a trip to Egypt, where he and several members of the DreamWorks team spent almost two weeks doing research and gathering ideas for the film. "I found some tapes on the trip to Egypt—some Arab-pop—which were useful. I heard some Arabic scales and chord patterns set to a techno beat... as well as the unusual ululations of the voice." This allowed Schwartz, as he puts it, to "work within a spe-



Not one, but three soundtracks will be issued as DreamWorks looks for tasteful ways to promote their biblical epic



cific scale that could summon up that sound.”

Once Schwartz found a style that he and the rest of the team liked, the next hurdle was to develop the overall song and story content. Obviously, several differing perspectives and approaches might surface for a story that is thousands of years old, and the creative team entertained any and all ideas while formulating the story. Hans Zimmer comments on the extreme changes the story underwent during the many years of production time: “It changed tremendously... We started doing very much the Disney model. Lots of jokes, you know, and some of our characters were awfully cute. We shed all of those things and went, ‘We’re just going to make a good movie,’ and didn’t worry about if this was going to be a big box-office hit. That took a while. We used to have a lot of funny songs; we tried everything for a while.” Artistic Supervisor for Music Marylata E. Jacob agrees: “We tried everyone’s idea—particularly if it were way out... We wanted to try different things. We wanted to make the right film and not worry about the commerce of it.”

Just how collaborative the film really was became clear when Zimmer describes how *everyone* on the creative team contributed story and music ideas. “I was working with the three directors, Stephen Schwartz, sometimes Spielberg, and the two producers quite a bit... It’s very collaborative. You go and see the film up on storyboards, and then we’d all sit down and everybody would be talking about whatever. The rule is you must say whatever comes into your head even if you have to preface it with, ‘This is going to sound really stupid,’ which everyone does. That’s where the good stuff comes from. I wouldn’t talk about music as much as I would about the story, and the writers would talk about music... So it’s really incredibly collaborative, and the lines are *not* firmly drawn. We’d all be chipping in; it’s really a different way of working.” Zimmer

points out, however, that he often works that way with director James Brooks.

TAKING A SUBTLER APPROACH

One way in which *The Prince of Egypt* differs from the traditional animated film musical is in the role of its songs within the overall story. Rather than being Broadway-style numbers with lots of production-like elements, the songs in *The Prince of Egypt* exist to further the story, hopefully giving the audience insight into the minds of the characters involved. Music executive Todd Homme points out that when the songs were formulated, the writers and composers thought in terms of what part of Moses’ life needed to be told at that moment: “The song starts where [Moses] is *this*, and by the end of the song he’s got to be *that*; he has to have this relationship set up. So songs aren’t just musical moments; they’re very much a part of the process of storytelling. There’s a lot that has to be very carefully structured.”

With the songs more solidified, Zimmer became more involved with the film—orchestrating the songs, and also deciding which of their musical elements he would use in the underscore. As most people probably noticed in *The Lion King*, Zimmer does not overuse song motives in his scores. “What I hate is the Muzak, elevator version of the music, where the vocals are now being performed on instruments. I don’t know how to make that work. The tunes from songs are moment-specific. A great vocal performance doesn’t always transfer well to solo instruments... Also, if it’s taking someone else’s material, I have a hard time making them my own emotionally.”

Nevertheless, small pieces of Schwartz’s melodies do appear now and again in the underscore, and they work well in the context of the ongoing story. Todd Homme points out how well Zimmer made Schwartz’s tunes his own: “Hans comes along and, certainly there’s a lot of



material to work with if you're using [Stephen's] themes from the songs, but he's written a score that complements that. He'll touch on those themes, but he's written a number of tremendous, touching themes, and themes that are fun and exciting."

One of the most exciting, if not emotionally devastating themes, occurs in a cue called "Death of the Firstborn," when the Pharaoh realizes that the tenth and final plague that has taken so many lives in his land has taken his son as well. The melody appears on a solo cello, played by Tony Pleeth, one of Zimmer's favorite session musicians (who, incidentally, played the part on a Stradivarius). Pleeth wrings all possible emotions out of Zimmer's plaintive theme, with the solo instrument perfectly creating the feeling of mourning and loss.

RECONCILING THE ELEMENTS

Zimmer's plan for recording the score involved several different components. He began composition of the score on January 1, 1998, and the recording sessions commenced six weeks later, on February 13 at Air Lyndhurst Studios in London, England. Recording of the songs took place much earlier, of course. Zimmer actually combined two projects when he recorded the songs: "When I went over to do *Peacemaker* in London [in 1997], we recorded a couple of songs with the orchestra." At that time, the songs existed only as the final vocals, with temp synth tracks for accompaniment. When the time came to record the score later on, Zimmer seemed to have several musical ideas going on at once.

"I had this plan about how I wanted it to sound, with the children's choir, the big choir, the large orchestra, and the ethnic instruments," he says. "There were all these elements that worked in my head, but the closer we got to the scoring dates, the more doubtful I became that this was going to work out. But I couldn't really tell anyone that. I knew sooner or later I would get busted, because I thought it was never going to work... and everyone was awfully kind to me during that time. When we finally came back here to mix it, I basically told my engineer that I thought this could never be mixed, that there were too many elements. Once we pared it down, there were 88 tracks! He did the only sensible thing: he forbade me to come into the studio for a week, while he sat there and went through the whole thing. I ended up co-mixing the

musical parts, but he still wouldn't let me get in for a week while they organized it for me so it wasn't so daunting anymore. I suddenly could make sense of it again."

According to Zimmer, none of the wide range of parts he envisioned for the score fell out of the final mix, which was finally recorded onto 48 tracks. The soundtrack includes several different choruses, a facet of the composer's style that can be found in many of his earlier films, including *Crimson Tide* and *Broken Arrow*. Of his affection for choral music and choirs, Zimmer says that he always liked the somber sound of Requiem masses when he grew up, and mentions that he frequently heard the Red Army chorus as well. His choral writing here calls for vastly differing forces, including a large adult choir, with more men than women for a "warmer sound" (another Zimmer trait), a smaller choir for use in various scenes in the hills of the desert, and a children's choir. Zimmer even employs a boy soloist—a treble from St. Paul's Cathedral—to get the proper affect for the episode with the burning bush.

When Zimmer got to one of the more well known and certainly more theatrical scenes in the story, the parting of the Red Sea, he found that the cinematography would not allow him to come up with an easy solution for scoring the sequence.

"Jeffrey [Katzenberg] said to me, 'You should give Spielberg a call; he's got some ideas about when the Red Sea parts.' So I called Steven and asked him if he had an idea, and he said 'No, no I don't.' And I said, 'Well, Jeffrey said you do,' and he said, 'Well, maybe I do but I don't want to inhibit you.' And I said 'Tell me,' and he said 'Well, the only thing I can really say to you is when the Red Sea parts it should be on a downbeat!' And I'm saying, 'Yes! I know that!' So we go 'ha, ha, ha,' end of conversation, and then I look at the picture, and the way it's animated the Red Sea parts on three shots. First the staff goes down, then there's a close-up of the water parting a little, and then the big shot of the water parting. So, which one is the downbeat? I spent three hours one day just getting the click track right to get all three things, but not in a way that would be too obvious. And then I had this idea that I would set eight horn players up in the gallery at Lyndhurst, which is an old church. I actually wrote the score with the place in mind, so they could do these scales on either side so you could feel the height above you as the water rises up."

Coming up with appropriate music for the most emotionally and religiously significant scenes proved not an easy task, although Zimmer's solution for the burning bush scene seems very effective: "You procrastinate. Guess which movies I wasn't watching the last three years? [*Ben-Hur*, *King of Kings*, etc.] You need to find your own voice. When I got to the burning bush scene,

Whitney Houston and Mariah Carey lend their voices to help make *Prince of Egypt*'s score of babe-lical proportions





God talks to Moses, which, of course, I put off forever because the one thing I realized is that this is the scene whereby I single-handedly can offend more people than I could ever accomplish in my life just by getting it wrong. If I wrote it as a neutral piece of music, it would be a cop-out. If I wrote it as a religious piece, it would certainly have a stamp on it as being either Catholic or Jewish, and I didn't want to do that either, because in a way I wanted to open the whole idea up. Finally I developed this tiny little three-note theme, but it took me a long time to commit to it. When I got to that part in the movie, it was the least finished part of the film. Everything else was animated, and I get to the burning bush sequence, and it wasn't even on video! It was just storyboards, and not even very finished ones! And I thought, *'What's going on?'* It's because the animators were going through exactly the same thing, but because I had committed to record on February 13, I had to be finished by that day."

THE BIG FINISH

Perhaps Zimmer's most amusing story involves the recording session for the film's finale. "We're recording the very end of the movie. I'm hurrying the music because the picture runs out before the score, and one of the directors had told me how much each frame costs, and it's very expensive. So we're doing this and Jeffrey says, 'You're really hurrying through this!' and I said, 'But so-and-so said it cost X amount per frame,' and Jeffrey said, 'Well, he was lying to you. Just write the piece of music the way you feel it and we'll add the footage—won't we, team?' And he looks at the directors, who are all thinking, *Oh, my God*. So right there we rewrite it on the piano, and my assistant went to my studio and produced the parts on the synth, and phoned it through to the stage, all during *El Niño*. [Back at the session] Jeffrey's saying 'Great!' and it's at least 20 seconds longer. Finally, he looks at me and starts laughing, 'He was lying to you; it's much more expensive than what he said!'" This story seems particularly gratifying, since it shows how much deference the music received, seeing that more money and time would be spent to satisfy the composer's desires, rather than simply ignoring them.

ABOVE-THE-LINE VOICES

The production elements of this film, from the musical perspective alone, could easily make it one of the biggest animated films ever. Voice talents include Ralph Fiennes, Val Kilmer, Helen Mirren, Sandra Bullock, Jeff Goldblum, Michelle Pfeiffer, Danny Glover, Martin Short, Steve Martin and Patrick Stewart (some of whom have sound-alikes for their vocal solos). Martin Short and Steve Martin offer a bit in the way of comic relief. Even though their roles are not particularly humorous—they

play Pharaoh's advisors, who challenge Moses' abilities when he turns a wooden rod into a snake—their familiar and characteristic comedy styles lend some amusing overtones to their song, "Playing with the Big Boys Now." The song begins with the two men spitting the names of Egyptian gods at Moses in defiance of his God.

Other songs include the opening sequence/prologue, "Deliver Us"; a song sung by Moses and Pharaoh's wife when Moses questions his place in the world entitled "All I Ever Wanted"; and "Through Heaven's Eyes," a song sung to Moses by Jethro, Moses' father-in-law, with vocals by Brian Stokes Mitchell for Danny Glover. "Playing with the Big Boys Now" marks Moses' reunion with the Pharaoh, while the aptly named "The Plagues" narrates the suffering brought upon Pharaoh and the land of Egypt when Moses' pleas for his people's freedom are denied. Finally, "When You Believe" has Moses and a "cast of thousands," as Schwartz puts it, singing praises as they make their escape from Pharaoh's oppression.

Also featured in the vocal lineup is world-renowned Israeli singer Ofra Haza, who, playing Moses' mother in the opening sequence, sings a Yemenite lullaby to her child. Haza not only sang her own music, but also dubbed her vocal into 17 different languages as part of *The Prince of Egypt's* unprecedented worldwide release. As of this writing, the film will open simultaneously in 23 countries, while the soundtrack has been dubbed into German, French, Spanish, Italian, Castilian, Norwegian, Brazilian Portuguese, and Japanese.

The epic proportions of this film and its planned release seem to match the story it has taken on. With Zimmer's music, Schwartz's songs, and the efforts of countless creative minds at DreamWorks and elsewhere, the score for this film will no doubt help to make *The Prince of Egypt* a remarkable experience. FSM



Stephen Schwartz (top) contributes original songs while Hans Zimmer essays the original score.

Daniel Goldmark wishes to thank Todd Homme and Marylata E. Jacob for agreeing to see him in the pre-release frenzy for POE; to Stephen Schwartz, who spent a lot of time talking on the phone; and an extra special thanks to Hans Zimmer, who met with him in between scoring sessions for his next film, The Thin Red Line. Also thanks to Mo and everyone at Media Ventures, Steven Chean at Rhino Records, and Meg Wilson at DreamWorks.

SCORES of SCORES

JOIN US FOR OUR MASSIVE, YEAR-END ROUND UP OF RECENT RELEASES, REISSUES & RE-RECORDINGS—JUST IN TIME FOR THAT LAST-MINUTE HOLIDAY SHOPPING SPREE!

Beloved ★★½

RACHEL PORTMAN

Epic/Sony Soundtrax EK 69656

19 tracks - 63:49

Rachel Portman has become the poster girl for classy, thinking persons' independent film scoring since before she won her 1996 Oscar for *Emma*. Her work has been marked by quirky but tranquil sounds and highly sophisticated musical commentary, making her one of the most consistently interesting and effective musicians working today.

Beloved is a high-profile prestige project, and she brings a feeling to the film that is both personal and intimate, historical and timeless in its evocations of a handful of ex-slaves' lives in late 19th cen-

"Uhuru" means freedom.)

While *Beloved* has strong supernatural elements and is essentially a ghost story, Portman's score never consciously points up the horrific elements inherent in the material. Like the movie itself, the album is overlong at more than 60 minutes; there's a certain amount of repetition, and despite Portman's judicious use of ethnic instrumentation, there's too little variety in color and intensity to make this more than a kind of soothing background mood piece. It is quite effective in the movie, however, particularly the "Uhuru" song, and it should get Portman another shot at the gold statuette.

—Jeff Bond

sounding, melancholy original score (in a preview print), this is a rare opportunity to weigh two contrasting styles of film composition, and see where Kamen's score was ultimately a good decision on the part of PolyGram.

While Morricone's music utilized recurring themes and ideas in a structured, elegiac manner, Kamen's score is warmer, more traditional, and much more "Hollywood" styled. It may be more formulaic in response to the drama on-screen—and was criticized as overly manipulative—but it's also more accessible than Morricone's original work, which reprised the same themes throughout the entire film (such as another of the Maestro's

tracks "In Hell" and "Stormy Seas."

The recording, performed by the London Metropolitan Orchestra under Kamen's direction, is vibrant and a vocal performance of "Beside You" by Mick Hucknall concludes the album, which marks the first from the Beyond label. This is another solid effort by Kamen, who has written a lovely score which can be appreciated without seeing the movie. (Morricone's unused score will likely remain unreleased, at the preference of the composer's management.)

—Andy Dursin

Ronin ★★½

ELIA CMIRAL

Varèse Sarabande VSD-5977

26 tracks - 66:17

Maybe locked in the metallic suitcase which drives the *Ronin* story is the secret of how the movie got made in today's climate of heavy-handed potboilers. Here we have a film without any sort of moral center (outside of perhaps a theme of loyalty), without any palpable plot goal other than spy-versus-spy, and without any clear motives or backstories. It's the anti-'90s action flick—a collection of all the genre elements '90s thrillers have jettisoned in deference of anything that blows up real good. It's also the type of



tury Ohio.

Portman blends traditional African percussion and wind instruments for the film's transitional scenes and montages with more static cues featuring vocalist Oumou Sangare. Sangare serves as a kind of ancestral voice in the film, vocalizing both the emotional isolation of Oprah Winfrey's Sethe character and her essential dignity. Even more effective is "Uhuru," a beautiful song sung by the African Children's Choir which recurs at several emotionally uplifting moments in the movie. (As all Trekkies know,

What Dreams May Come ★★★

MICHAEL KAMEN

Beyond 78039 • 12 tracks - 60:43

Vincent Ward's new fantasy *What Dreams May Come* was so visually audacious but dramatically underwhelming that its studio wasn't confident enough to leave it alone. Last summer, some new scenes were added and a different ending filmed, but the most significant decision was to axe the original score by Ennio Morricone and replace it with new music by Michael Kamen. Having heard Morricone's very European-

trademark themes for wordless (female voice), and didn't give the picture the humanistic backing it needed.

Opening with a gorgeous guitar melody played over the front credits montage, Kamen's *What Dreams May Come* is a lyrical, uplifting, and enchanting work that functions splendidly away from the film. Like many of the composer's recent efforts (particularly *Don Juan DeMarco* and *Inventing the Abbotts*), this is a superb, generous album that highlights the varied tone of Kamen's score, a diversity which Morricone's effort primarily lacked. The soothing love theme, "Beside You" (based on an older pop tune written by Kamen and Mark Snow), is well complemented by the thunderous

RATINGS

The Very Best	★★★★★
Really Good	★★★★
Average	★★★
Weak	★★
Worst	★

gritty '70s thriller (filmed entirely on natural locations, and featuring two outstanding car chases) that Jerry Fielding, Lalo Schiffrin or Jerry Goldsmith used to score.

Goldsmith was initially attached to *Ronin* (he left to rescore *The 13th Warrior*), but the final music by Elia Cmiral takes a far different path than Goldsmith probably would have. In *Ronin*, the score—which usually acts as the arbiter of morality in films like this—never takes anyone's side. Cmiral's main theme (performed on the duduk) provides a storytelling ambiance, but it's non-specific. Once the story of the film kicks in, the score becomes the last cog in the forward drive, pushing the film one step further than pure camera work and editing can go. It's a little like an Eric Serra espionage score (one of the good French-film ones) with Elliot Goldenthal orchestrations; although it seems "synthy" in the movie, it is full of acoustic instruments, particularly a battery of trombones which obsessively hammer away at the bottom of their range, and strings which dissonantly trill in agitation.

The beauty of the storytelling in *Ronin* is that it's so stripped down it begins to circle around and become complicated again. Director Frankenheimer goes out of his way to deal almost exclusively with moods and chases, but layers this on top of such a sticky/sketchy plot that our attention is drawn through the viscera and into the machinations. The last thing he needed was a score that ladled on the exposition. Instead, Cmiral makes use of one thing that Goldsmith probably would not have, but which falls perfectly in the Lalo Schiffrin tradition of these films: rock-oriented rhythm tracks.

The rock elements in this score—the percussion instruments, the synths, the long-form rhythmic webs—are kinetic, do not moralize or comment, and brilliantly propel the quest for the mysterious suitcase. The rock does not remind us of some sort of weird Franco-trash night cul-

ture; it was meant to say that these spies are cultural renegades—just like rock musicians! Jerry Goldsmith probably wouldn't have scored *Ronin* with such a rock sound, and although his score would no doubt have been excellent, Cmiral's blending of genres explores the style with grace and intelligence. It falters only slightly when it breaks the mood for a "resolution" version of the main *Ronin* theme.

Varèse's CD contains over an hour of score, and while it is a lengthy and repetitive listen, *Ronin* is enjoyable for the way it singlemindedly evokes an atmosphere and sticks to its game plan.

—Doug Adams/Lukas Kendall

Antz ★★½

HARRY GREGSON-WILLIAMS
& JOHN POWELL

Angel 7243 5 56782 2 5

20 tracks - 49:43

Antz is Dreamworks' ambitious and entertaining computer-generated tale of Z, the Woody Allen ant, and his adventures in and out of his colony. For a children's film, it's surprisingly talky—less the latest in computer imaging technology than a "radio" show showing off some of pop culture's most iconic voices: Allen, Sylvester Stallone, Gene Hackman and Christopher Walken being the most identifiable, plus Sharon Stone, Jennifer Lopez, Anne Bancroft, Danny Glover, Dan Aykroyd and Jane Curtin.

Harry Gregson-Williams and John Powell's score takes as starting points two of cinema's biggest contemporary composers: Danny Elfman and Hans Zimmer. The Zimmer influence is felt in the darker passages for General Mandible (Hackman) and related action material—plus in the superb production values (both Powell and Gregson-Williams work at Zimmer's Media Ventures studio in Santa Monica). Elfman's presence is felt in the opening "ant city" sequence and some of the other, whimsical moments, which draw on "wacky" Elfman trademarks like whole-tone runs, lounge-styled percussion and a female voice (like *Flubber*).

In a refreshing change, *Antz* is



not the usual pile of crap that makes up most animated scores today. There are four memorable pieces of music: a whimsical piano theme for Z, almost the classic Woody Allen theme we've never gotten, which recurs in a variety of jazzy settings; the aforementioned, raucous "ant city" piece, a cross between Prokofiev, a Latin dance, a overture to urban development, and a worker's sing-along; the Zimmeresque General Mandible theme; and a triumphant love theme—more a brief refrain than a theme, but it's memorable nonetheless. There are a couple of source/set-pieces along the way: the synthesized "time to dance" music, a take on "When Johnny Comes Marching Home," and a Sousa-styled "Ant march."

One cue is either a temp-track copy, an unintentional homage, or just a strange coincidence: after the ant and termite armies do battle, Z finds the head of a fellow soldier, still alive but obviously gravely wounded. The scene is staged similarly to the scene in *The Good, the Bad and the Ugly* where Blondie passes his cigarette to a wounded soldier, to the strains of Ennio Morricone's beautiful score. In *Antz*, the score resembles this Morricone piece as the shots are reenacted almost exactly.

The score falters only towards its climax, when the themes wear out their welcome during the colony-shattering action, and it becomes more like another harrowing action score full of frenet-

ic rhythms. For this reason, the initial tracks of the CD are the most interesting. Another element is worth noting, however: although the score is orchestral, it is beefed up with electronic textures which retain an airy, transparent timbre. It's a sonic analogy for the computer imagery and the small scale of the action, where the "weight" of objects is not as significant as it is to us poor, live-action humans.

John Powell's *Face/Off* (to which Gregson-Williams also contributed) is one of the best scores to come out of Media Ventures, and *Antz* (like *Face/Off*, a sophisticated and superior film) is similarly creative. Its nods to Zimmer and Elfman become tiresome, but the memorable themes and successful blendings of jazz, orchestra and electronics are welcome. It's like a modern, original score to *Love and Death* starring ants.

—L.K.

American History X ★★★

ANNE DUDLEY

Angel 7243 5 56781 2 6

17 tracks - 48:26

Anyone still grumbling about Anne Dudley's Oscar win for *The Full Monty* would do well to give a listen to this surprisingly lush and dark-hued orchestral score to the recent movie which deals unflinchingly with racism among America's youth. With a brooding opening of orchestra and choir, and throbbing, percussive suspense music that gradually builds into explosive, violent passages, this score has such a rich, heavy sound that it almost seems more appropriate for a period drama or a *Se7en*-like psychological thriller than a realistic urban drama.

Dudley's work is all the more refreshing given that a film of this type would commonly receive no score at all. I was reminded of Howard Shore more than once as this surprisingly lengthy score album unspooled, from the overall dark and despairing tone to the long and transparent passages for string and woodwind lines which ease the music to an anguished, emotionally powerful conclusion, as Dudley returns a boy's choir to keen over the end titles.

Unfortunately, early reviews seem to indicate that the film is a simple-minded polemic and that Dudley's score is used to pummel the audience over the head with the Meaning of It All. —J.B.

Rounders ★★

CHRISTOPHER YOUNG
Varèse Sarabande VSD-5980
21 tracks - 43:22

Rounders is precisely the type of movie I wouldn't bother to see in theaters, but which—rest assured—I will see on an air-plane in the next six months. Varèse Sarabande's CD is actually a combination of two scores Christopher Young wrote for the picture around a month apart from one another. The more subdued, melancholy cues are from the initial score, and the surprisingly uptempo jazz tracks are from the re-done version. The former tracks are more in line with Young's work on past dramas, with delicate piano and strings. The latter, jazz cues meanwhile capture the excitement of the gambling underworld with a cocktail-lounge flair—an impressive and convincing “curve ball” thrown by this multi-talented composer, with great performances from the session musicians. —L.K.

Urban Legend ★★½

CHRISTOPHER YOUNG
Milan 73138 35860-2
7 tracks - 35:51

If you haven't gotten your fill of smart-mouthed post-high-schoolers being stalked by faceless killers, *Urban Legends* is the latest glossy entry in a once happily chintzy genre. Since this is yet another attempt to feed the Generation X monster that begot *Scream* and its ilk, the soundtrack album is heavy on songs by the likes of Annette Ducharme, Ruth Ruth, Junkster and Juliana Hatfield. For all I know these are the deffest, raddest songs of the decade, but to my withered old ears they all pretty much sound the same. The one clever song is the Ohio Players doing the ultra funky “Love Rollercoaster.” As we children of the '60s and '70s know, someone was supposed to have

been murdered during the recording sessions of this song, and their death scream was allegedly included in the sound mix by accident. Something very scream-like occurs about 2:30 into the song, but it starts off with a sound effect that doesn't bring to mind a person screaming at all. True or not, that decades-old anecdote is more interesting than the entire *Scream*-inspired film genre.

Although Christopher Young's score is marked by a few *Scream*-style horror stings (if such a thing can be defined), on the whole it's a superior effort: big, bold and surprisingly massive in scale at times, with a number of wildly aggressive, almost paganistic hunt-and-kill cues bristling with intricate and devious rhythmic effects, hammering percussion and bravura instrumental performances. While Young's lengthy liner notes discussing the score are a treat, they might also lead one to believe that more than half of this brief album might be devoted to his efforts. Sadly, what one obtains is only two (admittedly lengthy) cues for a total of 15:03. Young's amusingly titled “Sex Advice with an Axe” is a ten-minute climactic track (comprised of several different cues) that can stand up against just about anything written for a movie this year; there is some particularly effective material balancing disturbing choral effects with gently pulsing suspense motifs and a remorseful passage from strings. —J.B.

John Carpenter's Vampires

★★★

JOHN CARPENTER
Milan 73138 35851-2
16 tracks - 46:24

Like John Frankenheimer's *Ronin*, John Carpenter's *Vampires* is an action romp of surprising energy and vigor coming from a director who has in the past decade seemed not very far from being a member of the walking dead himself. While the concept of a “vampire western” isn't brand-spanking new (see *Near Dark*, as well as a few low-budget examples), Carpenter's



take is one of the cheekiest and most assured examples of the genre in many a full moon.

With Carpenter at the helm on both guitar and keyboards, and with the assistance of a band of irregulars called the Texas Toad Lickers, the *Vampires* score almost manages to straddle the twin paths of “John Carpenter music” and something more akin to what readers of FSM would be interested in buying. That's not to say that Carpenter takes on a full-bore orchestral mode (although *Vampires* does have orchestral textures and passages), but *Vampires* is somewhat less minimalist in approach than Carpenter's other scoring efforts.

During an opening of a bronzed, molten desert sunset

montage, Carpenter's primary theme for Jack Crow (a highly amusing James Woods) and his gang of ill-bred vampire killers (“Slayers”) is a swaggering tune for steel guitar that perfectly sets the mood of post-PC, spaghetti western machismo that informs the movie, as does the jazzier “Motel Sex,” which plays over a raunchy, prostitute-laden celebration the slayers indulge in after cleaning out an infested vampire “nest” in the desert. Other cues like “Valek's Portrait” play to more traditional horror film material, with Carpenter extolling a sort of lyrical/liturgical piece of soothing church music, complete with peeling bells and strings. “Valek Attacks” returns to the propulsive drive of rock for a kinetic night attack by the film's vampire “master.”

In the midst of a deluge of Halloween-season horror films, *Vampires* only moderately found an audience, but Carpenter's score at least should please his legion of fans. —J.B.

Practical Magic ★★

VARIOUS

Warner Sunset/Reprise 9 47140-2
13 tracks - 56:56

I'm mystified and a little depressed that *Practical Magic* was number one at the box office the week that it opened. This movie is like a chick flick Lego set, with a salad of unrelated plot elements guaranteed to make teenage girls rapt with attention for five-minute intervals... just long enough to get to the next marketable song.

This album reinforces everything I hated about the movie: it's a mix of overly exultant babe anthems like Faith Hill's “This Kiss” (played in the movie as Sandra Bullock's character meets, kisses and weds her soon-to-be-dead husband), Stevie Nicks's “If You Ever Did Believe,” Michelle Lewis's self-indulgently rappy “Nowhere and Everywhere” and Joni Mitchell's “A Case of You,” which all underscore dreamy romantic montages in the movie... of which there are around a dozen. The rest of the songs are self-

consciously peppy party favorites like Marvin Gaye's "Got to Give It Up" (comes complete with party music) and Harry Nilsson's "Coconut," which plays underneath the movie's most annoying sequence, in which sexy witches Sandra Bullock and Nicole Kidman get blitzed on tequila with their two batty witch aunts and dance around the kitchen of their sprawling New England house. It's bad enough that all female-bonding pictures have to have at least one sequence in which the girls get crazy and dance around the house to classic rock, but *Practical Magic* seems to be made up of about 50% of such scenes.

The rest of the music in the film consists of a sometimes sugary musical score by Alan Silvestri, who faced the impossible task of finding a tone for a film that's like half a dozen different bad movies rolled into one. This initial pressing of the soundtrack album features two tracks totaling 11:44 from Michael Nyman's original, rejected score, which apparently wasn't obvious enough for the producers of the movie. The cues on the album ("Convening the Coven" and "Maria Owens") are appealingly peppy but with a quirky edge that Silvestri's music lacked... and which, ironically, was probably exactly what the picture required to keep it from drowning the audience in good feeling. But since *Practical Magic* made \$13 million on its opening weekend, what do I know? (Collector alert: *Practical Magic* is reportedly to be repressed with Silvestri's used music replacing the unused Nyman cuts.) —J.B.

Pecker ★★★

STEWART COPELAND, VARIOUS
RCA Victor 09026-63339-2
16 tracks - 39:15

Leave it to John Waters to resurrect some of the most annoying novelty acts in the history of pop music, such as the Chipmunks (sorry, The Nutty Squirrels, performing "Uh! Oh! (Part 1)") and the clucking chickens (Henhouse Five Plus Too, performing "In the Mood").

Pecker is a weird compilation of hillbilly pop and "sexually confused lyrics," according to the director's liner notes—including a couple of odes to his native Baltimore. There are some cutting-edge musical styles, but always twisted around to be light and infectious.

Stewart Copeland's score totals 15 minutes of the disc's running time and is similarly patterned—it's like a bunch of eclectic hick/rap and goofy model-runway tracks. I don't want to ponder too much the song by Copeland and Stan Ridgway, "Don't Drop the Soap (For Anyone Else but Me)," but it's insidiously enjoyable. —L.K.

The Impostors ★★★

VARIOUS
RCA Victor 09026-63172-2
17 tracks - 42:19

Here's to turning back the clock: *The Impostors* combines newly recorded dances and tangos and scratchy old recordings from the early part of the century to create the accompaniment for the new film starring Stanley Tucci (also the writer and director) and Oliver Platt. The "new" Stanley and Oliver play unemployed actors way out of their element on a cruise ship of lunatics, and many of the vintage tracks have the good-natured, jazzy band feeling of the Laurel and Hardy shorts.

The newly recorded tracks are performed by The Forever Tango Orchestra and Gary DiMichele & Band—DiMichele being Tucci's collaborator on *Big Night*. The album is off on a tangent for soundtrack collectors, but is a pleasant compilation of this genre of music, even including a Louis Armstrong track ("Skokiaan")

—L.K.

Invasion: Earth ★★

RICHARD G. MITCHELL
BBC MPRCD-009 • 16 tracks - 45:54

Invasion: Earth was one of the successes on British TV this year. A six-part science fiction series written by Jed Mercurio, it

was hyped as "*Independence Day* comes to England" and featured some of the most impressive special effects ever created for the BBC. For the music, the producers turned to Richard G. Mitchell, who won the Royal Television Society Award for Best Original Score for his work on the 1997 drama, *The Tenant of Wildfell Hall*.

Mitchell's music has a fitting, otherworldly sound, and weaves together many unusual elements to create a unique alien soundscape for the hostile visitors. Percussion plays a prominent role, as do synthesizers and electronically enhanced strings. However, *Invasion: Earth* is let down by the lack of a cohesive binding element, and the constant strangeness of the album as a whole. It was a conscious decision by the series producers to eschew the "generic hi-tech" feel of most science fiction, so don't listen to this expecting a David Arnold clone. Mitchell's music was designed more to create a hypnotic mood of unease and uncertainty rather than to stir the patriotic blood.

The majority of the score con-

sists of a church organ. Listening to "Military Machines," with its stirring brass theme and snare drums, you can imagine it underscoring scenes of soldiers running to their respective fighter craft, preparing for battle. The "Love Theme," written for the two central characters of Drake and Tucker, is an ambient synth piece which slowly develops to include a delicate, but sadly underdeveloped, piano motif. "The Story So Far" is a pulsating cue, incorporating harsh slapsticks into a driving, Zimmer-style action sequence.

Invasion: Earth never really builds up any head of steam, and ends up being nothing more than an interesting experimentation in sound design. Anyone expecting the music to live up to the quality of the series is likely to be disappointed. —Jonathan Broxton

La Femme Nikita ★★

VARIOUS
TVT Soundtrax 8170-2
15 tracks - 73:24

Probably the classiest show in the USA Network's stable of soft-core Sunday night glam-fests, *La Femme Nikita*



sists of indiscernible bangs, crashes, whooshes and zooms that are integrated into a plethora of synthesized rhythms with occasional acoustic accompaniment. Although the music adequately serves the needs of the series, it is uninspiring to listen to separately, and as a result only a scant few of the cues are worth noting. "Fast Moving Target Moving in from the North West" is a skillful combination of action and suspense, merging militaristic snare drums with the unusual

manages to overlook the Americanized *Point of No Return* feature film and remake its story of a sultry street waif recruited to be an international hit lady. Mark Snow's title music mixes samples, a hard-rock beat and electric guitars with a siren-like female vocal and someone moaning "chérché les femmes..." and other stylish French phrases to usher in the first commercial.

The rest of the album is all songs by the likes of Enigma, Mono, Depeche Mode,

Morcheeba, Hednoize, DJ Krush, Beverly Klass (doing a creditable impression of the Cranberries), Afro Celt Sound System, Curve, Vibrolux, Morphine ("Hanging on a Curtain" almost seems to be borrowing a riff from Jerry Goldsmith's *In Like Flint* score), Fluke, Gus Gus and Keoki. It's mostly laid-back, self-absorbed alternative club music that's effective enough at conjuring up the television show's fashion cat-walk-by-way-of-*Blade Runner* atmosphere.

Since most soundtrack collectors aren't big on vogueing it up on the dance floor, this album will be of virtually no interest to them, but for a certain more cosmetically aligned segment of the population, this should provide good listening. —Jeff Bond

Dancing at Lughnasa ★★½

BILL WHELAN

Sony Classical SK 60585

19 tracks • 36:19

For a soundtrack from the composer of *Riverdance*, one might expect a rollicking, authentic piece of Irish folk music, but *Dancing at Lughnasa*—the story of five sisters in rural 1930s Ireland—is a surprisingly traditional orchestral score. *Titanic*

tures soloists from *Riverdance*. Other than this, the score features a handful of recurring melodies but is more evocative of weepy Hollywood moments than the Irish countryside. —L.K.

Soldier ★★

JOEL McNEELY

Varèse Sarabande VSD-5985

8 tracks • 29:08

Maybe one day they'll map the gene that transforms certain composers from being merely unimaginative into full-fledged kleptomaniacs (and name it after Richard La Salle). It was appropriate when Joel McNeely's additional music on *Air Force One* sounded like Jerry Goldsmith's, who composed the themes and majority of the score. *Soldier* starts with a frightening take on Goldsmith's *U.S.*

Marshals (which is only six months old) with *Patton* trumpets thrown in, and continues Goldsmith's trademark rhythms and instrumental patterns throughout.

The rest of the score is mainly fast ostinatos with the loudness/busy-ness factor turned way up, and occasional flashes of what must have been the temp track (from Goldenthal-

music because it is usually large and orchestral. Fans should not confuse great production values as being great music. McNeely has no doubt already peaked on the types of low-level, generic studio fare he has recently tackled, like *Soldier*, *The Avengers*, *Vegas Vacation* and *Virus*. For this ever to change, he'll have to do a smaller independent film and provide it with real originality and beauty, two things which he's been unable to execute. —L.K.

Elizabeth ★★★

DAVID HIRSCHFELDER

London 460-796-2 • 15 tracks • 62:19

This film of the life of one of England's most notorious monarchs is a strange, international gathering of talent. Directed by an Indian (Shekhar Kapur), starring an Australian (Cate Blanchett), produced by the Brits, and featuring a cast taken from all corners of the globe (including legendary thespians Richard Attenborough, John Gielgud and, inexplicably, French soccer star Eric Cantona), it would therefore seem appropriate that the makers chose another Antipodean, David Hirschfelder, to score.

Elizabeth defies expectations in the fact that it doesn't sound like a stereotypical costume drama. Although tracks such as "Coronation Banquet" and "Rondes" authentically depict the music of the era, Hirschfelder approaches the film from emotional and dramatic standpoints, leaving the realistic portrayal of the Elizabethan setting to the art directors and costume designers.

The album opens with the "Elizabeth Overture," a dramatic, staccato march accompanied by bold horn blasts and shrill Latin incantations courtesy of the David Hobson Chorale and the Australian Boys Choir, which quickly moves into a peculiar, dissonant section reminiscent of the unnerving choral elements from James Horner's *Brainstorm*. Quite a few of Hirschfelder's cues embrace the music of the church, the most notable being the sinister "Aftermath" and the haunting "Night of the Long Knives,"

which is adapted from the ecclesiastical chant *Domine Sanctum Actum Meum* by Byrd.

The main drawback to *Elizabeth* is its downbeat and morose tone, in keeping with the film's tragic subject matter. Only occasionally does Hirschfelder present a recognizable, recurring theme, relying instead on austere string lines, brutal percussion rhythms and low, harsh brass.

Having said that, there are some cues which immediately catch the ear. "Tonight I Think I Die" and "Ballard" are full of fiery passion, conveyed by incessant swirling strings and tumultuous drums. The two performances of Hirschfelder's attractive "Love Theme" swell into lovely romantic melodies after around a minute of gentle build-up, and the finale, "One Mistress, No Master," presents a stately string theme to bring Hirschfelder's contributions to a close. Rounding off the album are two beautiful classical selections: "Nimrod," adapted from the *Enigma Variations* by Edward Elgar, and "Requiem Introitus," adapted from *Requiem* by Wolfgang Amadeus Mozart.

Elizabeth captures the inner turmoil and unbridled passion prevalent in the story, but as a separate listening experience, never really generates enough of an emotional connection to capture the listener's attention.

—Jonathan Broxton

I Woke Up Early the Day I Died ★★★

LAWRENCE NASH GROUPE

CD-R • 23 tracks • 42:23

This could be a first: a CD-R being offered for sale by a composer of his latest score. *I Woke Up Early the Day I Died* is a new film of Ed Wood's last script, starring Billy Zane and presented without dialogue. Although it is not a true silent film (there are sound effects, just no dialogue), this did allow Groupé, who regularly orchestrates for John Ottman, the opportunity to be more communicative and broad with his music. (See *FSM* Vol. 3, No. 9, Downbeat.)

Groupé's score is extremely



fans looking for a new fix should enjoy it, however: although less Irish than *Titanic*, it is similar to James Horner in its elongated string writing and gently emotional tone, always seeming to bubble with unspecific (and slowly moving) empathy.

There is one piece of authentic Irish dance music, the track "Dancing at Lughnasa" (a pivotal sequence in the film) which fea-

styling clusters to one of James Horner's trademark licks from *Aliens*, *Wolfen* and *Star Trek III*). The movie is a dated-looking *Rambo/RoboCop* sci-fi spectacle that has "bomb" tattooed all over it like the soldier-numbers on Kurt Russell's face. McNeely's score is an equally derivative earsore.

I disagree with the way some fans embrace Joel McNeely's

episodic. Several elements (like the quasi-theremin opening) are in the style of Howard Shore's score for *Ed Wood*, making this like *Ed Wood, Jr.*, but some electronic effects are distinctly modern and out of Wood's time. The tone shifts gears almost from cue to cue, from elegiac, to modern and quirky, to melodramatic, to incorporating waltzes and eclectic dance forms. There's even a *Psycho* homage. Altogether it musters a lot of inventiveness from its small orchestra and synths ensemble, but as an album is a detached and fragmented listening experience.

Although there may be a song album of *I Woke Up Early* forthcoming, this CD-R will likely remain the best source of the score. Order directly from Groupé's web site at <http://www.pacificarts.com/groupe>. Among the composer's upcoming projects are a "Fantasy for Orchestra" commission from the San Diego Symphony, to premier in May 1999. —L. K.

The Parent Trap ★★

ALAN SILVESTRI
Hollywood HR-62173-2
18 tracks - 39:52 (score)
Hollywood HR-62167-2
15 tracks - 54:18 (songs)

Alan Silvestri seems to have the market cornered on feel-good family films. As middle-of-the-road they are, at least they're pretty innocuous. Silvestri gives these films a professional sheen and buoyant enthusiasm that lesser composers can't muster. Although *The Parent Trap* doesn't represent the apex of Silvestri's career, it's a pleasantly sweet escapist score, which Hollywood Records has released as a score album, in addition to the song album of silly pop tunes, all of which sound like they should underscore a wacky shopping-spree sequence.

Both the score and song albums share a 7:13 "Suite from The Parent Trap," encapsulating the major themes. The suite opens with a slight but nimble tune for piccolo and clarinet, almost like the backing for a Shirley Temple song-and-dance. Since Big Emotional things must happen in films like this, the

theme is soon passed on to *tutti* strings. Next is a brief cake-walk tune that wouldn't be out of place in *Annie*-style musicals, then some upper register piano and acoustic guitar pre-fab tenderness. The suite ends with a another big string treatment of the opening material.

The rest of the score album develops these themes pleasantly enough. It's ironic that the guy who scored motorcycle chases week after week on *CHiPs* two decades ago is now one of the next best things to John Williams on family films like *The Parent Trap* (which is from the producers of *Father of the Bride*). *The Parent Trap* will not interest fans of Silvestri's "guy movie" scores, but if the pre-teen girl in you is crying out for some attention, you could do worse. —D. A.

A Soldier's Daughter Never Cries ★★★

RICHARD ROBBINS
Angel 7243-4-97060-2-6
23 tracks - 66:45

Richard Robbins has been involved with the Merchant/Ivory filmmaking team on 14 films. In today's atmosphere of fly-by-night careers and sound-alike composers, it's refreshing to see such a strong creative bond continuing, through thick and thin, over so many years.

Anyone familiar with the films of Merchant/Ivory will recognize the sensitivity and subtlety of Robbins's music. *A Soldier's Daughter Never Cries* is a free-flowing, filmed poem utterly—yet charmingly—lacking a rigid plot or even definable point of view. Robbins's task is never to catch on-screen action (despite having very accurate timings) or to repeat emotions that director James Ivory has already coaxed from his performers. The best Robbins scores provide an indescribable atmosphere that is neither wallpaper nor overblown melodrama.

This is the case with this new effort. The main titles begin in familiar territory with a gentle, cyclical figure rising from pizzicato strings. A plaintive solo violin sings the main theme as incredibly faint woodwind parts punctu-



ate the phrases. A breathy synthesizer wafts through the middle section of the cue, proving how well electronics can be used if incorporated properly.

"Snails and Sex" is a quietly propulsive cue that accompanies one of the film's creepiest scenes, in which a young boy uses snails as a foreplay. Woodwinds play a more predominate role as do several percussion instruments. The tones and rhythms recall some of the music Robbins wrote for "Via Crucis," a non-film work from 1996. The brighter interior cues underscore the main character's happy times in France during the 1960s and early '70s. The majority of this music derives from a waltz-time theme (with quite a few non-tonal melodic choices) for the effete character Francis

Fortescue.

Two of the 14 score cuts are source cues written by Robbins in a jazzy manner for piano, bass, saxophone and muted brass. The nine non-Robbins tracks are source cues used briefly in the film to help identify the time period.

Unfortunately, the soundtrack is arranged scattershot with score cues mixed (in chronological order) with pop songs that don't bring much to the listening experience. A much better alternative would be to segregate the two types of music. As it stands, programming only the original material is the best way to enjoy this gently evocative score.

—Travis Halfman

One Tough Cop ★★

BRUCE BROUGHTON
Intrada MAF 7084 • 9 tracks - 32:52

Some people probably spent years getting this movie made, and reviews like this dismiss their efforts with one sentence. Bruce Broughton's score for *One Tough Cop*, the true story of a 1981 murder/mob investigation, is miles from his buoyant adventure music—somber, grim, low-key, dark and spare, written for strings, piano, percussion and synthesizers. It is not a droning synth score, but a small chamber effort evoking a depressed atmosphere through skillfully manipulated textures. In other words, it's successfully boring.

This CD marks the first Intrada package designed by FSM's art director Joe Sikoryak. Many of Intrada's recent albums have been muddy and plain visually, and *One Tough Cop* is a quantum leap in the right direction—simple, but striking and colorful. —L. K.

Portrait of Terror ★★½

JOHN OTTMAN
Varèse Sarabande VSD-5986
17 tracks - 50:51

John Ottman has been hitting his stride this year, with a gorgeous, beautifully textured score for the still-unreleased film *Incognito* and the CD release of his equally haunting, well-crafted fantasy work *Snow White: A Tale of Terror*. He wrote a clever, insidiously catchy theme and pilot

score to the new *Fantasy Island* TV series starring Malcolm McDowell. His involvement in the recent *Halloween H20* sequel has proved to be both a blessing and a curse. While he wrote a score that was reportedly exactly what director Steve Miner wanted (leading to his employment on the director's next movie), it was not what Miramax executive Bob Weinstein wanted since it did not sound like *Scream*. The result was that Ottman's score was radically sliced and diced, while *Scream* composer Marco Beltrami was hired to stitch together temp track leavings from *Scream* and *Scream 2*.

Ottman got an album out of the fiasco anyway, even though the mix of composers on the film made Miramax reluctant to release an actual *H20* soundtrack—ergo, this album is simply titled *Portrait of Terror*. While *Incognito* and *Snow White* largely depended on Ottman's rich atmospheric writing for their effectiveness, *Halloween H20* is an out-and-out horror film. Ottman has long since mastered the art of creating atmospheric texture and melody in his scores; indeed, he's currently one of the most adept crafters of mood working in Hollywood. The best parts of the score are Ottman's tonal riffs on piano, guitar, harp, flute or strings, evoking the innocence of the film's victims, and his subtle suspense effects as the entire orchestra dips into darker and darker territory. There's also some judicious and clever use of John Carpenter's spare original *Halloween* motif, as well as an ingeniously subtle reference to Herrmann's *Psycho* score during the initial appearance of a school secretary character played by Janet Leigh ("Advice").

Less effective are the shock and action moments which would seem to be the expected highlights of this type of score. Indeed, the most exciting moments of cues like "Final Confrontation" are the surprising moments of tonal beauty that emerge out of what would be expected to be pure, dark chaos.

—Jeff Bond



Apt Pupil ★★½

JOHN OTTMAN
RCA Victor 09026-63319-2
22 tracks - 45:30

John Ottman continues his run of good fortune with his well-received score for his latest collaboration with director Bryan Singer. There are echoes of a Viennese waltz in Ottman's main titles, quickly overtaken by a *sturm und drang* brass and choral march, conjuring up both the romance Ian McKellen's character feels for his old Germany and the threatening call of martial power that tugs at his dark old soul. Ottman maintains a disarmingly tonal, soothingly beautiful tone throughout much of the score, playing against the dark themes of the movie. But there are exceptions to that style. In "Cat Bake" the composer does a kind of zany "Elephant Walk" take on McKellen's attempt to cook a cat in his oven, one of a few black comic moments that put some critics off the otherwise serious subject matter of the film.

There are some spine-chilling aleatoric string effects in "Rite of Passage," and one of the most

chilling moments of the score occurs in the cue "Extradition," in which a crowd of voices begins chanting "Extradite!" with almost militaristic precision in conjunction with the music. Oddly, the effect, with its stressing of the upper registers of the vocal range of the performers and harsh, clipped diction, is almost more in line with the chanting of slogans you'd expect to hear from a gang of Hitler Youths. It's a strangely appropriate duality given the movie's theme of how Nazi-like evil can reside in us all.

By the way, a helpful typo will make this album all but incomprehensible to anyone trying to follow it via its track titles. While the album lists 21 tracks, there are actually 22 including number 5, which is actually entitled "The Stories." "The Speech" is consequently track number 6, "I Want to Hear About It" is track 7, and so on.

—J.B.

A Kid in Aladdin's Palace ★½

DAVID MICHAEL FRANK
Citadel STC 77117 • 34 tracks - 46:48

What is the point of soundtrack reviewers? To listen to stuff like *A Kid in Aladdin's Palace* so you don't have to. In England, there's a law against buying soundtracks like this: it's called "Receiving Stolen Property." A 24-bit transfer of a 16-bit recording of a two-bit score, it's painfully predictable stuff, with Frank never developing any of the 34 short cues beyond the frighteningly easy to guess temp track. I just hope David Arnold is getting a cut of the royalties.

How derivative is *Kid*? 28 seconds in and the signs are not good as the opening notes of *Return to Oz* give way to the Camelot theme from *First Knight*. By the 45-second mark we're into *StarGate*, and he *really* likes this one. En route to the album's less-than-grand finale we even get bits of "When You're in Love" from *Seven Brides for Seven Brothers*, Rachmaninov's Variations on a Theme by Paganini, and I'd swear there's even a bit of *Exodus* as well. Frank more or less resists the

temptation to throw in *Lawrence of Arabia*, but in cues like "Calvin from Resada" and "Slam Dunk" (oh, what a joy the film must be!) you can tell it's quite a struggle.

If I've left anyone out, my apologies. Frank's been heavily "influenced" by other composers for years—play spot the difference with *Showdown in Little Tokyo* and Dave Grusin's *The Yakuza*. Do yourself a favor and buy one of the originals instead.

—Trevor Willismer

A Merry War ★★½

MIKE BATT
Angel 7243 4 94697 2 3
27 tracks - 68:38

This is a lovely score by Mike Batt for a film with which most audiences are probably unfamiliar. An adaptation of George Orwell's satirical novel *Keep the Aspidochelone Flying*, *A Merry War* stars Richard E. Grant and Helena Bonham Carter and played the festival circuit last year to good notices from critics.

Angel has released Batt's original score as a generous 68-minute album that never overstays its welcome. Batt's music is a soothing, calm and poignant work that functions splendidly as an album, even for viewers who haven't had the benefit of seeing the film. Tailored around a central love theme with a catchy motif, Batt has included both his film score (generally comprised of brief, under two-minute cues) and the "Aspidochelone Suite," a three-movement concert work composed specifically for the album, utilizing many of his themes in a more cohesive, developed concert setting. The score's tone ranges from classical and baroque in style to a modern arrangement of the love motif (namely, a vocal performance by Colin Blunstone), but all of it goes down smoothly and is backed by a solid performance by the Royal Philharmonic Orchestra.

For listeners looking for a low-key, character-driven work with a moving love theme, *A Merry War* is one of the year's more refreshing surprises.

—T.H.

Too Good to Be Forgotten

Reissues from hither and yon

Lonesome Dove ★★★★★^{1/2}

BASIL POLEDOURIS (1989)

Sonic Images SID-8816

14 tracks • 56:07

Basil Poledouris's *Lonesome Dove* is second only to *Conan the Barbarian* (1982) in his list of achievements, and as a mature and personal work surpasses even that operatic outing. The score is a convergence of many good things made greater; the history of scoring for the West, the tradition of American folk music, and Poledouris's own melodic gifts and emphatic orchestrations. *Lonesome Dove* treads much of the same ground of John Barry's *Monte Walsh* (1970), as one man's poetic take on the sunset of an immense land and the lives of honest men.

Ten years after the fact, it's bewildering to consider that Poledouris wrote this for television. Today, with budgets smaller than ever, television scoring is the barest approximation of "music," and the few orchestral scores still commissioned mimic existing works with a bloated, schizophrenic predictability. *Lonesome Dove* is for all intents and purposes the soundtrack to a feature film, and shows the benefits of hiring a composer with a feature mentality for a television project. (Today, most composers doing television who used to do features are not there by choice.)

In the arc of Poledouris's career, *Lonesome Dove* is the perfect subject matter: it's big, takes place in the past, and yet deals with personal drama. Poledouris has always flourished with mythic subject matter, and specifically films which deal with the male condition—warriors (*Conan*), fathers (*RoboCop*), cowboys (*Dove*), surfers and friends (*Big Wednesday*). Today, films that grant Poledouris the room for testosterone bombast (*Starship Troopers*) rarely possess the necessary introspection, and films that are thought-provoking are too neutral and soft (*Les Misérables*). One can only hope that someone with half a brain

can make a movie that *means* something for Poledouris to score.

Lonesome Dove was previously released on the obscure Cabin Fever label (actually a video company), and this expanded edition adds 9:57 of source music and redundant, low-key orchestral cues that were justifiably left off the first time. The entire score is over three hours long, so this is by necessity a representation of the best morsels; if you have the first release, don't feel obligated to get this one, although the packaging (with notes by Randall Larson and director Simon Wincer) is superior.

—Lukas Kendall

Che! ★★★★★

LALO SCHIFRIN (1969)

Aleph Records 006 • 16 tracks • 46:33

Director Richard Fleischer's 1969 *Che!* is largely remembered as a paper-thin look at Hispanic political antagonist Che Guevara—the movie which cast Jack Palance as Fidel Castro. Soundtrack fans, however, know it as one of Lalo Schifrin's first South American-based scores. Aleph Records has now re-released the album on CD, adding six newly recorded tracks and losing two from the original LP ("Tiempo Pasado" and "Che (Solo Guitar Version)") in the process. Those expecting to hear notable traces of Schifrin's legendary 1960s sound (he scored *Cool Hand Luke* and *Bullitt* just a couple of years before) will be surprised to find the composer writing almost strictly South-of-the-border on this effort. Much of the music is in the vein of Goldsmith's Latin stylings in *Under Fire*, except that here, it's the genuine article.

Fans of traditional Latin American music will be most drawn to the older cuts on the disc. Schifrin subtly mixes folksy

rawness with his craftsman's sense of arrangement to come up with a style of music that sounds both aged and reinvigorated. Tunes such as "La Columna" and "La Ruta" take traditional string harmonies and percussion jams and mix them up with subtly modern, chromatic touches. "Fiesta Numero Dos" dons a dance-hall-style refinement to them while "Che!" (the first version) and "Emboscada" sound like they came directly from ancient village customs. Only occasionally does the flute and piccolo writing resemble Schifrin's 1960s flirtations with funkiness.

The new selections on the disc feature guitarist Juanjo Dominguez, and while they're probably far less apt to conjure images of South America of old, this is where Schifrin's writing really shines. These arrangements make use of more subtle colorations, the harmonies become more adventurous without sounding overtly modern or awkward, and Dominguez's per-

misogyny through the local crime syndicate. The film has precisely the type of gritty '70s atmosphere, filmed on natural locations, that *Ronin* sought to recapture. However, whereas *Ronin* featured fairly constant music by Elia Cmiral, *Get Carter* features barely any music at all.

This obviously makes putting a soundtrack album together a bit difficult. Cinephile's new CD includes the contents of an earlier Japanese LP, and adds several additional dialogue sequences (there are nine in all, almost one every other track). The one major piece of score by the late Roy Budd (only 24 years old at the time) is the sublime main title, an irresistibly cool and jazzy piece for harpsichord, upright bass and tablas; it is presented twice on the CD, once with the train sound effects of the movie's main title, and once without. Other brief bits of score are the tablas-and-piano cue used for the chase near the end, a short Baroque pastiche as Carter's quest finally reaches a climax, and what sounds like an



formances—often involving tricky extended techniques—are nothing short of dexterous wonders.

A disc like this is always most likely to appeal to those familiar with the styles represented, but for fans of fine instrumental performances, Dominguez's contributions make it a must.

—Doug Adams

Get Carter ★★★★★^{1/2}

ROY BUDD (1970)

Cinephile CINCD001

25 tracks • 54:15

Get Carter is a British gangster revenge film notorious for its bleakness. Michael Caine is the steely Carter, who travels to his home town of Newcastle to avenge the death of his brother, and cuts a swath of violence and

elaborated version of a simple cue heard under one of Carter's sexual conquests.

The rest of the album consists of songs heard only fleetingly as source music in the film. Co-composed by Jack Fishman, these are early '70s pop songs of the kind Budd was arranging at the time. They're mellow and fun listening and will thrill fans of Budd and the movie, but are almost opposite for what one might expect as the soundtrack to a revenge thriller.

1998 has seen some impressive CD packages but Cinephile's presentation of *Get Carter* may take the cake. The CD comes in a beautifully illustrated slipcase with fold-out poster, and the booklet features liner notes by

the director, Mike Hodges, additional texts on the score and on Budd, and copious photographs. It's the ultimate audio souvenir of the film. Soundtrack buffs' interest will be tempered only by the fact it's equal parts dialogue, an early '70s pop album, and score.

—L.K.

The Twilight Zone: Vol. 1 ★★

THE GRATEFUL DEAD &
MERL SAUNDERS

Silva Screen SIL 3011

11 tracks - 42:00

You don't find too many soundtrack albums by The Grateful Dead. Producer Phil DeGuere's decision to hire the legendary rock band to provide a main title theme and some episode scores to his updated 1985 version of *The Twilight Zone* was in keeping with the generally imaginative and unusual approach to the show, which featured a number of episodes that compare favorably

to their predecessors from Rod Serling's classic original anthology series. Despite critical praise, the show had a problematic ratings history and after two fitful seasons on CBS had a brief syndicated run in 1988.

This album, the first in a series, showcases the title music and seven episode scores by The Dead and composer Merl Saunders. For the William Friedkin-directed "Nightcrawlers," Saunders based a score around Peter Gabriel's "Rhythm of the Heat," while The Dead's "I of Newton" is a percolating, computerized score for a story based on mathematics, moving into jazz fusion during the latter half of the brief 1:35 cue on the album. "Children's Zoo" features a bland electronic lullaby-like theme, followed by a quasi-classical synth canon, while "Can She Type" is all breezy jazz fusion, with low flutes, sax and trumpet solos emphasizing the



dreamy, perfect reality of a world where office workers are revered as celebrities.

The Dead's "Shadow Man" opens with a sci-fi, theremin-like chord, then turns to a pop take-

off of Cyndi Lauper, and finally alternates between the spooky "Shadow Man" motif and more '80s-style pop. The latter sections of the score conjure up a little of the good-natured yet off-kilter "Joe Dante-ness" often found in Jerry Goldsmith's scores for the director.

"Misfortune Cookie" features Saunders's delicate Oriental music for traditional plucked Chinese instruments, with dissonant notes from electric guitar intruding as the story becomes more bizarre, and a final, ironically cheerful Oriental coda. For "Kentucky Rye," Saunders and The Dead wrote a bluegrass-style score for guitar, steel and electric guitar and piano, eventually bottoming out with synth chords and electric guitar for a far more sinister feel, and wrapping up with a take on the original *Twilight Zone* motif from Marius Constant.

The emphasis on synthesizers

What's Old Is New Again

Universal opens their vaults

How big is the current wave of soundtrack reissues? Even MCA Records is getting into the act, albeit with a batch of straight reissues aimed more towards the pop "evergreen" market than soundtrack collectors.

National Lampoon's Animal House ★★

VARIOUS (1978)

MCA MCADE-11808

14 tracks - 37:00

This is a reissue of the existing album of the late '70s comedy hit, which kicked off a whole generation of modern comedies (and careers). It's mostly classic early '60s frat rock, the best examples being "Louie Louie" (sung here by the late John Belushi, who also performs "Money") and "Shout," along with a take-off on that genre written for the film ("Animal House").

Included are a few dialogue snippets, such as Bluto (Belushi)

smashing the guitar of a fellow student who is serenading several women ("Sorry..."). While they were including dialogue, it's too bad there's no John Vernon as the Dean ("Fat, drunk and stupid is no way to go through life, son"), especially talking to the town's scary, Mafia-like mayor. In fact, I wouldn't mind a whole CD of *Animal House* dialogue.

And yes, there's all of 90 seconds of Elmer Bernstein's "Faber College Theme," but it's almost worth the price of the album: a pompous academic anthem that's positively cross-eyed (if there is such a thing in music). Although *Slap Shot* was the year before, *Animal House* began Bernstein's decade-long run as the master composer for these contemporary comedies, like *Meatballs*, *Airplane!*, *Stripes*, *Trading Places*, *Ghostbusters*, *Spies Like Us*, *Three Amigos!* and *Funny Farm*. The score to *Animal House* is great fun, even including a quote of Bernstein's

theme from *The Buccaneer* (1959), but alas, it ain't here.

What is here is an enhanced-CD bonus movie which is short but entertaining, featuring the cast and crew reminiscing on the occasion of the film's 20th anniversary (Belushi is featured in behind-the-scenes footage). Landis speaks highly of Bernstein's contribution, and Bernstein, also interviewed, credits the director with the concept of scoring the movie straight, as if it was a drama. Bernstein mentions running into Universal exec Lew Wasserman on the lot around the time of recording his score and asking, "What do you think of this?" Wasserman replied, "The future!" As Bernstein laughs, he was right.

—Lukas Kendall

Xanadu ★★

VARIOUS (1981)

MCA MCAD 11857

10 tracks - 41:54

The re-release of *Grease* earlier this year has resulted in a retrospective of Olivia Newton-John albums and soundtracks on CD, a few of which have been dusted off the

shelves at MCA.

Xanadu was the 1981 musical turkey, deemed a critical failure although it was superior to Newton-John's subsequent teaming with John Travolta, 1983's deadly *Two of a Kind* (which MCA also reissued several months ago). Fortunately, *Xanadu* boasts a good collection of original songs, many of which became top ten hits and still pop up on "lite" FM stations, which at least shows that the movie has some sort of positive legacy connected to its infamous name.

Newton-John's "Magic" and her duet with Cliff Richard, "Suddenly," are two of these tracks, both listenable and predictably mellow, and not all that dated in terms of their early '80s production. The film's contrived big band numbers, as arranged by Richard Hewson, however, are easily forgettable. While a handful of Electric Light Orchestra efforts sound very much of the period, in contrast with the five tracks by Newton-John that open the album, they are—for the sort of fluffy pop genre they originate

and rock instrumentation will probably make this of more interest to fans of The Dead than soundtrack aficionados, although the eclectic mix of styles makes for an interesting listen. Just don't expect anything along the lines of Herrmann's or Goldsmith's original *TZ* series scores. While the liner notes are informative, for some reason they bear no resemblance to the running order of the CD tracks and leave out any mention of the "Children's Zoo" episode.

—Jeff Bond

Space Adventures: Music from Doctor Who 1963-1971 ★★½
VARIOUS

JPD 2CD • 28 tracks - 55:50

Being a *Dr. Who* fan represents an investment of time and resources that makes the average Trekkie look like a diletante by comparison. While lately it seems to be taking a well-deserved stretch of rest and recre-

ation, the show has been running in one form or another more or less nonstop since sometime shortly after the Civil War, and something like 400 different actors have played the Doctor. Given that there are approximately six or seven billion episodes and I've seen around three, I don't think I qualify as an expert. But I will say that the three episodes I saw probably had a combined budget equivalent to the weekly hair styling expenditure on *Star Trek: Voyager*, and any ten minutes of them were more coherent and entertaining than two or three entire seasons of the latter series.

With that lesson in comparative mathematics out of the way, we're presented with this collection of library cues from the series, something that might drive rabid *Dr. Who* fans into fits of ecstasy but is of somewhat limited utility to everybody else. These cues run the gamut from

'50s style orchestral monster music to James Bond-era electric guitar spy music, to abstract electronic textures (plus quite a lot of tape hiss due to the comparatively Antediluvian sources). Cues like Martin Slavin's "Space Adventure," with its echoing brass and xylophone tones and theremin-like textures, epitomize the show's campy "way out" appeal, as does Paul Bonneau's eerie "Universal Sideral." Robert Gerhard's "Electronic Music—Meteoroids" owes a great deal to Louis and Bebe Barron's electronic tonalities from *Forbidden Planet*, while W. Joseph's "Space Time Music" has some of the dark, melancholy feel of Dominic Frontiere's music from *The Outer Limits*.

While most of the composers will be unfamiliar, there's one track from John Scott ("Palpitations") and a couple from British concert hall composer Buxton Orr, whose scores from

Hammer horror films are represented on Silva Screen's excellent *Horror!* compilation. Fans of the show may find themselves having to skip deep into some of the lengthier tracks to hear the snippets of music they're familiar with from the series, as very few of these cues were played in their entirety on the show. While the omission of Ron Grainer's *Dr. Who* theme lends the entire collection an anonymous quality, there is the consolation of a bonus track by Trevor Duncan: the title theme from the BBC serial *Quatermass and the Pit*.—J.B.

Space Adventures can be ordered for £22 (U.K.) or £25 (rest of world) from Julian Knott, 11 Davmor Court, Manor Vale, Brentford, Middlesex TW8 9JW, England; see <http://dSPACE.dial.pipex.com/juliank/index.htm> or e-mail

JulianK@dial.pipex.com.

from—pretty decent. If you're into the revival of '80s pop music currently going on, by all means give this a shot.

—Andy Dursin

American Graffiti

★★★½

VARIOUS (1973)

MCA MCAD-11871

20 tracks - 48:55

With all of these expanded editions coming out, MCA, to be contrary, has released a condensed edition of a soundtrack classic: *American Graffiti*. Previously a 2CD set, now it's a single disc of excerpts. It's worth mentioning for these points:

1) The film, celebrating its 25th anniversary, is fantastic, and any serious *Star Wars* fan should rent it just to see what else George Lucas directed.

2) This movie was made in 1973, about a night taking place in 1962. That's only 11 years difference, but the changes which took place were monumental. If someone made a movie about 1987 today, it would mean nothing.

3) The music is one of the best collections of late '50s and early '60s rock ever, by Bill Haley and the Comets, Buddy Holly, Fats Domino, Chuck Berry, The Flamingos, The Beach Boys and many more (with a few "radio host" transitions by Wolfman Jack). Could such a stellar compilation ever be assembled in today's climate of pushing new acts and catalog hits in movies, and charging studios a bundle for them? Probably not. In this way, the movie *American Graffiti*, about a time that's now gone, is a marker of an equivalently naive time of movie soundtracks.

Both *American Graffiti* and *Animal House* have been digitally remastered by DigiPrep's Dan Hersch and Bill Ingolt. —L.K.

The Sting ★★★★★

MARVIN HAMLISCH (1973)

MCA MCAD 11836

13 tracks - 37:36

Marvin Hamlisch brought back Scott Joplin's name and ragtime music itself with his Oscar-winning adaptation of the composer's work for the 1973 hit *The Sting*. This is one of those soundtracks that has been available on CD ever since the format was introduced, but as they have done with a number of older titles in their catalogue of late, MCA has reissued the title without any new music, but with digitally remastered sound.

Hamlisch earned acclaim and awards for his efforts here, which include a few original compositions but are centered mostly around his energetic arrange-

ments of Joplin's pieces, from the infectious "The Entertainer" to the lyrical "Solace." Hamlisch performed these pieces himself on piano with a small ensemble backing, staying faithful to the music while perfectly suiting the later, post-ragtime Chicagoland setting of George Roy Hill's film. (In contrast, Lalo Schiffrin's score for *The Sting II* was built more around music of the big band era.) This is one of those scores that has lost none of its charm over the years, and boasts some of Joplin's finest pieces in a solid performance by Hamlisch.

Although bereft of extensive packaging or extra tracks, MCA has included the LP liner notes from George Roy Hill that were left off the original CD release.

—A.D.



The Massachusetts Miracle

Rykodisc continues to deliver the goods

Late last summer Rykodisc issued an unprecedented string of classic score albums from the United Artists vaults. Each one alone was a Holy Grail for collectors of the respective composer, from Bernstein (*The Magnificent Seven*) to Newman (*The Greatest Story Ever Told*) to North (*The Misfits*). That they have all come out together, with expert mastering and caring packaging, is nothing short of miraculous.

The Magnificent Seven

★★★★★

ELMER BERNSTEIN (1960)

Rykodisc RCD 10741

23 tracks - 67:39

Here's a stunning case to be made for the original film recording of a soundtrack, compared to later re-interpretations. *The Magnificent Seven* is overexposed at this point: there's a 1994 re-recording conducted by James

Sedares on Koch; Rykodisc has reissued the 1966 album to *Return of the Seven* conducted by Bernstein (featuring the music from the original picture); a BMG Classics album with the composer conducting the Royal National Scottish Orchestra has been announced for next year; and the theme continues to be included on compilations and performed at concerts.

Nothing, however, compares to this original soundtrack, finally released after 38 years. Even in mono—still more vibrant and powerful than a lot of modern-day stereo recordings—it bursts with the energy of a new creation being conducted for a purpose: to fit and complete a major movie. The theme is well-known by now, and sounds great, but never before have the score's other elements been so captivating: the thunderous theme for the bandits, the Mexican setting and



"cowboy" ornamentations, the romantic interludes, and the awesome battle cues. At long last, *The Magnificent Seven* is more than a lone cigarette-ad tune: it's a complete film score (and at 67 minutes, the CD is missing only the smallest and most redundant pieces). Most spectacularly, the orchestra is complemented by guitar and exotic percussion in the sound mix in the proper way: close-miked and "present."

Ryko's packaging features great stills of the Seven and behind-the-scenes photos, and liner notes by FSM's Jeff Bond and the composer's daughter, Emilie Bernstein, who supervised this restoration. It's a long overdue album which will cement why this is such a famous score, and why Elmer Bernstein's westerns—with their memorable

themes, indelible rhythms and perfect tip of the cowboy hat to Bernstein's teacher, Aaron Copland—are so adored by collectors. —Lukas Kendall

The Greatest Story Ever Told

★★★★½

ALFRED NEWMAN (1965)

Rykodisc RCD 10734

Disc One: 11 tracks - 39:23

Disc Two: 16 tracks - 60:21

Disc Three: 7 tracks - 34:49

The *Greatest Story Ever Told* is perhaps the most schizophrenic of all Biblical epics. Whilst the film deserves many of the brickbats hurled at it, it is also filled with striking visuals and a powerful, angry performance from Max von Sydow as Christ. Director George Stevens had originally intended a more vigorous approach to his material—a man comes out of the desert to deliver a message and is murdered by those he comes to save—but was sidetracked by innumerable experts. In an effort to please as many denominations as possible, he ended up with a somber, joyless film overly influenced by

The Greatest Score Ever Sold

Finding your way through the 3-disc set

By Ray Faiola

RYKODISC'S 3CD set of *The Greatest Story Ever Told* is the kind of mammoth collection Alfred Newman collectors probably never expected to see. However, fans both new and old may be overwhelmed by the sheer quantity of music presented on the set, so here is a breakdown of what the cues are on the first disc (the re-recorded, re-arranged tracks from the LP released at the time of the film) and how they can be programmed into the score proper on discs two (Act I of the film) and three (Act II of the film).

DISC ONE (UA Records LP reissue): Original Cue Titles

1. "Main Title":
Adaptation, with intro-

duction in different key.
2. Adaptation of "The Magi Reach Bethlehem" and "The Nativity."
3. "Ophal Quarters" and "John the Baptist—Revised": Essentially the combined cues as they appear in the film. The original "John the Baptist" was the a capella Hosanna which appears on the first supplemental disc.
4. Adaptation of "Who Do Men Say That I Am?"
5. Adaptation of "Triumphant Return to Capernaum," featuring the first and third portions of the cue. The supplemental disc version features the first, third (though abridged) and fourth sections of the cue.
6. "Cure Me Master":

Essentially as written for the film, but longer than the dialed-in cue which appears in the final print.

7. Adaptation of "Psalm 136" (a chant which follows the entr'acte as the disciples pray and Judas begins to have doubts about Jesus) and "Palm Sunday Hosanna" (which accompanies Jesus as he rides astride a mule to the gates of the city).
8. "The Last Supper": Essentially as it appears in the film, where Jesus passes the cup among the disciples.
9. An adaptation of "Jesus and His Mother," from the first act of the picture.
10. This is an adaptation of "Via Dolorosa" and "The Crucifixion." While the cues are condensed, the first 1:46 was not part of the "Via Dolorosa" that survived

in the Ken Darby collection. Based on the original conductor part cue listings, and the nature of the music, it is possible it was composed and added after the preview.
11. Handel's "Messiah," which appears in the film in place of Newman's original resurrection music.

The supplemental discs feature Newman's original music in chronological sequence and with original cue titles. While legal restrictions prohibited Ryko from mixing album tracks with original tracks (as well as fidelity variables), the following CD programming key will aid the adventurous listener in hearing Newman's score in sequence, with only an occasional repeat of material due to composite cues prepared for the UA album.

PROGRAMMING STORY

DISC: TRACK

ACT I

1.	Two:	1
2.	Two:	2
3.	Two:	3
4.	Two:	4
5.	One:	3
6.	Two:	7
7.	Two:	8
8.	Two:	9
9.	Two:	10
10.	Two:	11
11.	One:	6
12.	Two:	12
13.	Two:	13
14.	Two:	14
15.	Two:	15
16.	Two:	16

ACT II

17.	Three:	1
18.	One:	7
19.	Three:	2
20.	One:	8
21.	Three:	3
22.	Three:	4
23.	Three:	5
24.	One:	10
25.	Three:	6
26.	Three:	7

centuries of "acceptable" religious art. There is the feeling of constantly rubbing its worthiness and sense of its own importance in your face, an approach that unfortunately extended to Alfred Newman's score.

Where Miklós Rózsa's score for *King of Kings* is a celebration that seems as if it were written for God, Newman's is a requiem that is all too clearly written for George Stevens: like the film, it is profoundly fatalistic in tone, with little joy in its heart. In one of its most striking images, Joseph and Mary climb over a hill with the infant Jesus, the camera craning to reveal the crosses of crucified criminals on the other side. The presence of death is a constant in the film, and Newman's score seems to be constantly mourning Christ's fate rather than celebrating his life.

Stevens and Newman's collaboration on the film was a painful one (with the director notoriously replacing the composer's finale with Handel's "Messiah," to much critical derision), and the result was heavily influenced by Newman's moving score for Stevens's film of *The Diary of Anne Frank*, but lacking much of that earlier score's controlled emotional power. Similarly problematic—especially for a 3CD set—is the primarily monothe-matic nature of the score. For much of the film's original 243-minute running time, only the strident tones of the "Fishers of Men" motif, used throughout the film as Jesus recruits and journeys with his disciples, acts to break up the variations on Newman's main theme.

Nonetheless, this 3CD set is cause for celebration, and probably the most important film music restoration of the year. Contrary to Rykodisc's claims, the first disc, offering the original soundtrack re-recording album issued on the film's first release, was in fact previously released on CD in the U.K. by EMI, doubled with Miklós Rózsa's *King of Kings*. Offering a more vigorous and accessible version of the score, with "The Great Journey" offering a particularly stirring rendition of the "Fishers of Men" theme, it reflects Stevens's vision

of the score, even reusing Newman's "Palm Sunday" theme from *The Robe* (itself a variation on Newman's *The Hunchback of Notre Dame* score) for "A Time of Wonders" and the director's contentious use of Handel's "Messiah" for the resurrection scenes.

The remaining two CDs give something closer to Newman's original intentions, going back to the original scoring sessions and including cues deleted from the film, the most notable being "Lazarus, Come Forth" and "Resurrection and Ascension." Newman's solution to these key scenes is not as widely different to the finished result as film historians have liked to suppose: with its triumphant choir clearly influenced by Handel as it matches "Hallelujahs" to Newman's "Fishers of Men" theme, one can imagine the composer attempting to match his style to the director's pre-conceived notions.

These two cues are almost at odds in their exuberance with the subtlety of the remainder of the score. *The Greatest Story Ever Told* is an epic score without bombast. There's an understated beauty that distinguishes it from the vivid colors of the Rózsa approach to the epic—this is more a quiet, still voice than a grandiose studio symphony. As such, some may find it heavy going at over two hours, but while the result may seem too repressed and undemonstrative for some, it's a unique and ultimately genuinely affecting approach that belongs in any serious film music collection.

—Trevor Willismer

The Misfits ★★★★★½

ALEX NORTH (1961)

Rykodisc RCD 10735

14 tracks - 48:11

The *Misfits* could be the ideal album for people who have never heard an Alex North score. The composer (1910-1991) had two film-scoring styles which conceptually are at odds: his '50s soap opera, jazzy/romantic side,

as begun on his first feature, *A Streetcar Named Desire* (1951); and his abrasive, modernistic side, which was an influence for Jerry Goldsmith's odd meters and ambitious orchestrations. Although scores like the monumental *Spartacus* well combine North's romantic and posttonal sides, *The Misfits* allows both to be presented as distinct creatures in the same score, including the jazz elements so important to North's romantic persona.

The Misfits is the partially successful 1961 film starring Marilyn Monroe as a Reno divorcee, and Clark Gable and Montgomery Clift as ex-cowboys making a living in the rodeo circuit. There was talent behind-the-scenes as well: John Huston directed, and Arthur Miller (then Mr. Marilyn Monroe) scripted. Sadly, it would

tal twilight, blending the longing of the earlier melodies with the larger canvas of the mustang sequence. As a "personal" film with larger sequences of adventure and motion, *The Misfits* was destined for a great North score, and it got it.

Rykodisc's presentation is outstanding, with film stills and behind-the-scenes shots, and great liner notes by Kevin Mulhall including comments by North, the late Huston, and North's longtime orchestrator, Henry Brandt. The original stereo LP of *The Misfits* only featured 17 minutes from the score (the flipside was other material), but none of that master has been used for this CD, which comes instead from mono tapes in the composer's personal collection. (All of the LP tracks are present-



be the last film for Monroe and Gable.

North's main theme speaks not of the lost frontier but of the lost emotions of these aging characters. Supple and sad, it caresses the boundaries of jazz with its beautiful solos and orchestrations. As purely a soap opera score, it is one of the most tasteful and haunting of its kind. Longtime fans of Jerry Goldsmith will note the same usage of high, unison strings for some of the melodic material.

Then there is the "other" North at work: the film climaxes with a lengthy round-up of wild horses, and North approached it the way he would a ballet. Contained in a 14:36 track are the four movements of this sequence: "Disagreement," "Round-Up," "Chase" and "Tension"—"Round-Up" is the real corker, bursting with 5/8 rhythms and intricate counterpoint. From here the album settles into a transcenden-

ed here—they are the more jazzy, source-music pieces which are the least interesting on the album—but some are different takes, with the producers not wanting to combine sources for reasons of consistency.) Altogether it is a magnificent album of a key score by a legendary composer. —L.K.

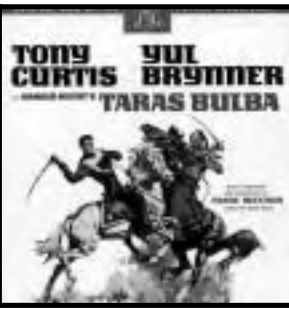
Elmer Gantry ★★½

ANDRE PREVIN (1960)

Rykodisc RCD 10732

17 tracks - 35:02

Andre Previn's main title is characteristically agitated, with an energetic motif for Burt Lancaster's Elmer Gantry character that embodies his All-American impulsiveness perfectly, bubbling up at key moments as Gantry manipulates those around him with his guileful, boyish charm. The title music illustrates not only Gantry's explosive energy, but the violent passions coursing beneath the American revival movement itself, which is



the film (which stars Peter Sellers, Peter O'Toole and Ursula Andress, as well as the screenwriter, Woody Allen, in his first role) and a short interview with director Clive

described by Arthur Kennedy's H.L. Mencken-inspired reporter character as "a circus sideshow complete with freaks, magic and rabble-rousing."

Previn's hyperbolic, expressive writing for strings and brass is the kind of in-your-face technique you'd never hear in a movie today, while his coiling, beautiful Americana writing ("Not as My Lover") demonstrates the composer's concert-worthy sense of thematic development. "Under the Pier" demonstrates more of the same, but it also showcases an anguished, raw emotional power (and some dissonant, modernistic string effects) as Gantry finally accomplishes his goal of deflowering the pious and innocent Sister Sharon Falconer (Jean Simmons)—this track commences with rising strings in a technique often used by Previn's colleague, John Williams. Previn treats the dichotomy of the other woman in Gantry's wife, a prostitute named Lulu (Oscar-winning Shirley Jones) by balancing bluesy jazz effects for her cynical "bad side" with more sympathetic string material for the defeated, sublimated part of her personality which still loves the preacher.

The album might seem skimpy at 35 minutes in length, but look at it this way: Without Ryko's added bonus tracks, the original LP apparently clocked in at just under 25 minutes, with seven of those taken up by source-related material.

—Jeff Bond

Taras Bulba ★★★★★

FRANZ WAXMAN (1962)

Rykodisc RCD 10736

11 tracks - 44:08

Taras Bulba demands explanation in today's modern world. Although produced at the time of *Spartacus* and *Lawrence of Arabia*, it was more in the style of earlier costume epics from the Golden Age of Hollywood, even as it included episodes of graphic

violence. Similarly, Franz Waxman's score is toned like an innocent, colorful comic book, but at the same time evokes the plight of all Cossacks in 16th century Ukraine. The result is a crazy, exuberant score that is easily an inspiration for dozens of modern-day efforts, from orchestration tricks by Williams, Horner and Elfman, to the themes for medieval swordplay in *Army of Darkness*.

Waxman's *Taras Bulba* has two sides: the romantic, yearning material for the film's love story; and the muscular, energetic music for the combat and action sequences. "The Ride to Dubno" is the best representation of the latter, and also the best-known piece for the score, having been re-recorded and performed in concert on numerous occasions. Its thematic material forms the basis of the "Overture" and the 11:44 "Battle of Dubno & Finale" that concludes the album. This final track must be heard to be believed: a virtuoso achievement on part of composer, conductor and orchestra, it is full of Russian "oom-pah" rhythms (of the kind Danny Elfman most recently popularized) and sounds like circus music. Jeff Bond, who saw the movie in order to write the liner notes, relates that this underscores the Cossack army driving the Polish army (horses and all) off a cliff to perish in the ocean. But there's no modern morality here: this massacre is fun!

Rykodisc's CD represents not the film soundtrack but the album re-recording which Waxman conducted with a smaller orchestra. Although the performance and sound quality are phenomenal, the "size" of the sound does bear evidence of the reduced ensemble. Packaging is terrific, with behind-the-scenes photos of the composer and filmmakers, and notes by Waxman (with musical examples) previously

published only in an Academy mailing in 1962.

Readers are invited to sing along with FSM's editors in our new lyrics to "Ride to Dubno": Ta-ras BUL-bal Taras Bulba is/ the Cossack man/ who's got the plan/ to cleanse his fil-thy land—Tar-as BUL-ba!

—L.K.

What's New Pussycat? ★★★★★

BURT BACHARACH (1965)

Rykodisc RCD 10740

14 tracks - 29:43

What's New Pussycat?—Burt Bacharach's first film score (although not film song)—is released on CD at the height of the current Bacharach revival. The composer, who would have had a hell of a career in jingles, is being recognized more and more as one of the great American songwriters—which he is. He is sort of the Jerry Goldsmith of pop music, who brought odd rhythms and adventurous orchestrations to the genre and created classic, unforgettable tunes in the process.

One of those great, bizarre songs is "What's New Pussycat?" (performed by Tom Jones) and it is one of three great tunes here; the others are the love song "Here I Am" (performed by Dionne Warwick) and the upbeat "My Little Red Book" (performed by Manfred Mann), of which Austin Powers would particularly approve. A truly strange construction, "What's New Pussycat?" is like building a sexy hot rod of the most inappropriate materials—say, chalk, lace, butter and steel knives—and having it be the greatest, most functional car ever. Bacharach is the genius who makes it so—with his trusty lyricist/engineer, Hal David.

What's New Pussycat? also features stand-alone, transitional instrumental cues which are more thematic than most scores' main titles today. Rykodisc's package features liner notes by David Konjoyan on the making of

Donner. The film version of "My Little Red Book" is added as a bonus track, although this still brings the running time up to only half an hour. Still, what a whirlwind of a half an hour.

—L.K.

The Pink Panther Strikes Again

★★★

HENRY MANCINI (1976)

Rykodisc RCD 10739

18 tracks - 47:29

Henry Mancini: world's greatest source music composer! In reality Mancini was a great composer of just about everything, but his lengthy collaboration with Blake Edwards pushed him into scores made largely of popular and exotic music, used to provide comic atmosphere. Further, his well-deserved reputation as a composer of great pop standards inspired him to create soundtrack albums geared towards easy listening.

The Pink Panther Strikes Again, produced smack in the middle of the '70s revival of the theatrical *Pink Panther* series, sits halfway between sublime Mancini creations (like the new "Inspector Closeau Theme"), and comic pastiches better heard within the film (like "Bier Fest Polka"). The love theme ("Come to Me") is entertaining but slight, presented in a handful of variations—including a warbling, aborted rendition by Sellers as Closeau—and a secondary love theme ("Until You Love Me") fares even less well. The "Main Title" to this particular *Pink Panther* film is amusing, as it skids from Mancini's classic melody to pop standards like "The Sound of Music," "Singin' in the Rain" and Neal Hefti's "Batman."

Rykodisc's CD adds 10 minutes of previously unreleased music to the end of the disc, two cuts of which expand on the climactic "Exodus from the Castle" materi-

al—great stuff with rhythmic strings, like toned-down *Lifeorce*. Sound quality is terrific throughout, and Andy Dursin's liner notes add to the quality (and appropriately pink) package.

—L. K.

Alice's Restaurant ★★★½

ARLO GUTHRIE (1969)

Rykodisc RCD 10737

20 tracks - 50:26

Alice's Restaurant will be of little interest to most

soundtrack fans, but like *Rancho Deluxe* it will probably end up as one of Rykodisc's biggest sellers, appealing to a variety of folk and pop aficionados. This is the soundtrack to the film (directed by Arthur Penn, of *Bonnie and Clyde* fame) of a song about a real-life incident that happened to Arlo Guthrie: he dumped trash illegally, got a fine, and was later let out of military service due to his "criminal record." Guthrie's

15:52 "Alice's Restaurant Massacre" is the full-length, casually spell-binding recounting of this tale—a hit "back in the day" which made the singer/songwriter an unlikely folk hero.

Outside of the "Massacre," the *Alice's Restaurant* soundtrack is an amiable collection of songs (featuring Guthrie, Tigger Outlaw, Al Schackman and Pete Seeger) and instrumentals, both gently folk and energetically

bluegrass. The CD adds 11 bonus tracks (totaling 17:16) of related outtakes and jams, and a few short jingle versions of the "Alice's Restaurant" lick. Perhaps fans of *Star Trek II: The Wrath of Khan* will enjoy the several versions of "Amazing Grace." Sound quality is excellent, and FSM's Doug Adams is up to the task for liner notes, interviewing Guthrie about his experiences on the movie 30 years ago.

—L. K.

Let's Do It Again, Shall We?

The Varèse Film Classics Series Marches On

Superman: The Movie ★★★½

JOHN WILLIAMS (1978)

Varèse Sarabande VSD2-5981

Disc One: 8 tracks - 37:48

Disc Two: 12 tracks - 44:31

While in many ways it's an example of the cheesy Hollywood excess in favor at the time it was made (with lugubrious sequences on Krypton and Marlon Brando shoehorned into the movie as Superman's father, wearing a wig like two pounds of whipped cream), at the core of *Superman: The Movie* (1978) lies one of the most deliriously romantic motion pictures ever made, with a Messianic, super-powered hero played by Christopher Reeve as one hell of a nice guy. From Reeve's funny Harold Lloyd-like take on Clark Kent to his wide-eyed love affair with a cynical, nonplused Lois Lane (Margot Kidder), this movie just works on you. When Reeve grins down at the entire Earth at the end of the movie to the tune of John Williams's rousing *Superman* march, it's a benediction of the first order.

Given the super-duper 2LP treatment at the time of its release, *Superman* has been available in mostly complete album form for years, but the Warner Bros. soundtrack put together by Williams has always been a source of frustration, with several pivotal moments not included (notably the mesmerizing, nostalgic prologue music, the cue for the death of Pa Kent and the wonderful accompaniment to

Superman's rescue of Lois Lane in the aftermath of a helicopter accident). In the wake of restorations of other great Williams scores like *E.T.*, the *Star Wars* Trilogy and *Close Encounters of the Third Kind*, *Superman* has seemed the obvious choice for similar treatment (there's even a website devoted to the subject). It's taken the 20th anniversary of the film to get the ball rolling, though, and Varèse is first off the starting block with an elaborate



re-recording of John Debney conducting the Royal Scottish National Orchestra.

Fan reaction to the new record-

ing has been mixed at best. The fact is that the people who are most likely to buy this album probably have every audible nuance of the film committed to memory, or own the movie on video or laserdisc. As someone on the Internet pointed out, this is not the original recording, so we should not expect it to be the original

recording. However, there are reasons why this is even less like the original recording than it might have been, and it's a good

The State of Re-recording Art

Assessing Varèse Sarabande

Varèse Sarabande has always acted in quantity; whereby some soundtrack labels (like FSM) release three or four albums a year, Varèse puts out 50 or 60. This philosophy has extended to their groundbreaking series of film score re-recordings with the Royal Scottish National Orchestra. Unlike Silva Screen's series, these are whole albums of complete (or nearly complete) scores, from overexposed favorites like *Somewhere in Time* (designed to sell records) to forgotten opuses like *Midway*. Unlike Marco Polo's series, relatively recent works are recorded (*Amazing Stories* and *Back to the Future* are planned for next year) as well as older ones (like classic Herrmann).

Discussion of Varèse's efforts reached a fever pitch on the Internet with the release of their 2CD set of *Superman* music. The project has fulfilled a major historical function—restoration of this classic Williams work (all but Williams's sketches had been lost)—and made commercially available some sensational Williams cues. At the same time, it has shown how a Varèse recording is no match for a film soundtrack when it comes to the single most important element for how good a recording is: money.

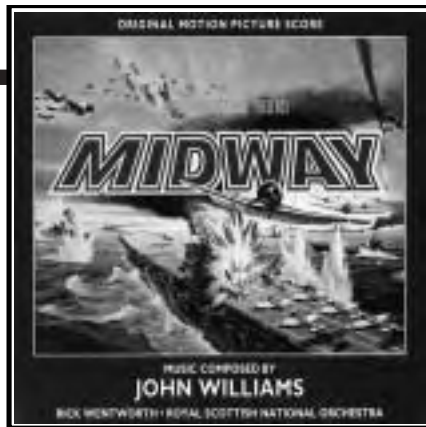
For any recording, money buys time, and time allows musicians (of all talent levels) to "get it right." For *Superman*, Varèse recorded in two days what was probably done originally in two weeks. This means that in the film, you are hearing the fourth, fifth or sixth attempt at a cue, compared to the first, second or third. Everything that happens between the second take and the sixth—honing dynamics and intonations on the part of the conductor, players and engineer—is missing. It's akin to the difference between watching your favorite baseball slugger when he's fat and rusty in spring training, to toned and locked-in during a pennant race. For a film, if a there's a problem with a cue—any problem—the producers will do it again until it's right, because a multi-million dollar film is at stake. Taking an additional hour to fix a problematic passage could break the bank for a stand-alone album.

Not even counting the fact that film recordings call for more precise, usually faster tempos and a drier recording acoustic than album recordings, film recordings have far and away more money to burn. Fans should remember that every time they hear an awkward phrase on a Varèse "Film Classic"—or other re-recording—and either curse it or sheepishly defend it. It's the result of a simple law of recording physics, one that Superman himself would be hard-pressed to overcome.

—Lukas Kendall

case with which to point out why, for me at least, I would with few exceptions rather listen to the original music (even if mixed with dialogue and sound effects) than the most well-intentioned re-recording. While the new recording has terrific moments and sounds spectacular, it more often than not fails to match the intensity of the original, a case you could argue for a great deal of these new interpretations. Like any movie score, the original *Superman* sounded the way it did because it had to—its job was to match and support the visual and emotional aspects of the movie. Divorced from that necessity, many current re-recordings of film music lack the immediacy, tension and vibrancy of their original interpretations.

Some fans will no doubt be put off immediately by the fact that the re-recording opens with the same fanfare as the Warner Bros. album, although apparently this music was originally designed to play over the Warner Bros. logo. But even after the fanfare recedes and the prologue music begins, what is played is not the version as heard in the original movie (it's missing the muted, nostalgic variation of the Superman theme that plays as the child narrator turns the pages of the black-and-white comic book)—this is actually the same music heard at the opening of the Ken Thorne *Superman II* album. The broad, ascending horn fanfare that plays as the camera tracks over the moon into outer space is correct, but performed too wanly (we're going off into outer space, after all)—much better is the pulsing transition into the powerful rhythmic material that leads into the *Superman* fanfare and courses through the entire opening titles. Williams's *Superman* march takes the same approach as his *Star Wars* theme, but its hurtling drive is perfect for the Man of Steel, and the performance by the RSNO is convincing. The only fly in the ointment comes from Williams's own concert arrangement, which adds snare drums to one of the most propulsive sections of the title music (shortly after the love



theme plays out), robbing the pulsing strings of some of their power.

The lead-in to the Krypton cue is well-done, although the percussive Kryptonian villains music seems recorded too low, with the string line the only part that registers. This is still missing the additional section heard in the film as the elders pronounce their "Guilty" judgment on the villains, although the replication of the film performance as the villains are sent to the Phantom Zone is on target. The Krypton destruction piece is well-handled, despite a couple of wrong notes at the end of the flute solo that plays just before the destruction sequence begins. "Trip to Earth" is also well-played, although the transitions between sections as Williams moves the piece through different orchestral colors don't seem to flow the way the film version did. "Growing Up" highlights a problem with many of the busy action cues on this album—they're played at almost leisurely tempos (and what is that percussive event at 1:48 into the cue?), missing the energy of Williams's originals. It's fantastic finally to hear the gorgeous music Williams wrote for the death of Pa Kent, but this cue too seems played in repose, never achieving the keen- ing anguish of the original. "Leaving Home" is better, although it still doesn't match the power of its predecessor.

"Fortress of Solitude" starts off well, with the film's wailing choral textures excellently recreated. The fortress-building music is well-played, albeit a bit sluggishly, and like the first Krypton cue, it's missing an extended section (heard on the *Superman II* album) that was deleted from the original album treatment. The

electronics as Jor-El's recording speaks are a little too wanky (you'd think that the precision of electronic effects would be one of the easiest things to recreate, but due to the constant turnover of technology in the past few decades that's not the case), and the over-

all lack of a strong bass presence keeps the latter part of the cue from creating the enveloping, mystical sound Williams got out of his performance—though the later string-and-chime sections are much better, and there's a strong finish as the Superman fanfare returns for the first time since the title music.

Probably the most anticipated "rescued" cue here is the "Helicopter Rescue," which still stands as one of my favorite all-time scenes in film. It's not played with the intensity it requires, but it comes off the best of any of the newly recorded pieces. The only thing that definitely seems to be missing are the piccolos in that wild rhythmic motif for the helicopter crash—one of the most stand-out effects from the original performance. The Superman rhythm also seems to start up a little too strong as Clark Kent begins looking around for someplace to change from his secret identity, and there's not enough jeopardy put across as the helicopter breaks loose and falls toward Superman as he flies with Lois Lane.

"The Penthouse" is a welcome addition to the original album, with an entirely new heroic theme for Superman—it's good enough that I missed the post-flying-sequence take on it as Clark Kent removes his glasses and considers telling Lois that he's Superman. The flying sequence itself is done well, although it would have been nice to have a Margot Kidder-less take on the "Can You Read My Mind" segment—this is referred to in the liner notes, although the actual music fades out before this section is played. Another great addition is "The Truck Convoy," with a bustling martial fanfare in

low brass leading into Lex Luthor's theme. Again, "To the Lair," one of the most kinetic cues in the score, is played too damn slow! If Supe were really flying to the tune of this performance he'd have gotten to Luthor's lair sometime in the '80s. I never understood the inclusion of "March of the Villains" in the original album, let alone in an attempt to rescue the lion's share of this score from oblivion—there have to be enough Boston Pops recordings of this tune for us to make due.

"Chasing Rockets" is the biggest mixed bag, with the RSNO's brass sometimes outdoing the London Symphony Orchestra (particularly during the great take-off music as Superman bursts out of Luthor's underground lair), but at other times stumbling as they try to keep up with Williams's brassy action writing. The rest of the album is up to snuff, with the nice addition of the opening of "Pushing Boulders" as Superman dams up a canyon, and satisfactory takes on the end titles and Williams's rapturous love theme from the movie.

This represents a monumental effort on the part of Varèse Sarabande, and it should not be dismissed lightly. Some fans will prefer the clear sonics of this edition to the original sound of the original Warner Bros. album, and there's certainly more than room for a new interpretation of this tremendous score. But this is one of those great, nerd holy grails that has been so ingrained in our memories that every deviation from the original stands out like a sore thumb. I have yet to hear a re-recording of any piece from *Superman* that hasn't made me want to rush back and listen to the original recording again, even if it doesn't have the "Helicopter Rescue." But until an expanded version of the original recording appears, this one will do.

—Jeff Bond

Midway ★★★½

JOHN WILLIAMS (1976)

Varèse Sarabande VSD-5940

23 tracks - 35:46

Midway was one of John Williams's final scores

before *Star Wars* catapulted him into another career galaxy in 1977, and it is noteworthy not only for that reason but also because (along with early 1977's *Black Sunday*) it closed the book on his association with the "disaster" genre. While not about typhoons or earthquakes, *Midway* does count as a late genre entry due to its gigantic all-star cast and use of "Sensurround"—and also because it was scored by Williams, who toiled on *The Poseidon Adventure*, *Earthquake* and *The Towering Inferno*. But moreso than those efforts, *Midway* sounds more like a traditional Williams score; the motifs and brassy orchestrations bear the distinctive mark of his late '70s writing. Without any "mod" musical elements to address, *Midway* comes across as a splendid work in its debut recording here.

The energetic and infectious "Midway March," with its playful, Irish-flavored flute motif, has been a popular piece in Williams's Boston Pops canon for years, so listeners will be quick to hear fragments of it throughout this recording, which is faithfully performed by the Royal Scottish National Orchestra under the direction of Rick Wentworth. That piece, and the lesser-known but more powerful processional, "Men of the Yorktown March," form the basis for Williams's score, which is often used as a lead-in for the action sequences (left primarily unscored in the film—this was a Sensurround movie, after all) or as a meditation on the incidents leading up to and following the battle of Midway itself.

The "Yorktown" composition, mainly used in scenes involving Admiral Nimitz, is especially notable as it could be mistaken for an early version of *Star Wars*' "The Throne Room," with its pomp-and-circumstance meter and culmination in a triumphant finale. My one complaint with the performance here is that Wentworth and producer Robert Townson should have adhered to the longer, more stirring arrangement Williams used for the 45rpm single that was released in Japan (and still available on

either a Japanese or U.K. CD, *John Williams Film Works*). This is far more dramatically pungent and rousing than the shorter, more subdued "alternate end title" utilized in this recording. (Curiously, this march is only heard in the movie over the end credits of the expanded three-hour TV version, which airs on TBS and TNT around the Fourth of July each year.)

The rest of the score is enjoyable, though unremarkable by usual Williams standards: the "action" cues typically run a minute or less, and there are some brief Japanese motifs that remind one of the similar, though more colorful, orchestrations Williams would later use in *1941*. Being reminded of *1941* while listening to Varèse's recording is a bit disappointing, however: this is a score which should be performed with the march-like vigor of that later effort, and too often here it is broad and soft instead.

Midway was never released as a soundtrack album, and the brief duration of the tracks has to have been one reason why. Oftentimes, in situations like this, Williams would flesh out the cues to a more thematically developed length for album release (*Jaws* being the perfect example); thus, the only failing of *Midway* as a listening experience is that there aren't a lot of specific tracks that will bring you back for repeat listening—just a lot of solid dramatic writing from Williams that makes this a must for his fans.

—Andy Dursin

Somewhere in Time ★★★★★

JOHN BARRY (1980)

Varèse Sarabande VSD-5911

19 tracks - 42:53

One of John Barry's most renowned scores, the continued popularity of *Somewhere in Time* has led Varèse Sarabande to re-record the 1980 work as part of its "Film Classics" catalog, complete with additional music not contained on the original soundtrack.

Producer Robert Townson's liner notes succinctly point out that the movie has become something of a classic since its original release—conventions continue to take place on Michigan's

Mackinac Island, the setting for the film's time-travel fantasy, while video sales maintain their strength and Barry's original soundtrack, released on MCA, is one of the label's top-selling film scores.

It may be surprising that Varèse chose to re-record *Somewhere in Time* with John Debney conducting the Royal Scottish National Orchestra, particularly because many listeners are beyond familiar with the original Barry recording, and it remains widely available around the world. Still, the prospects of hearing a fresh interpretation of a beloved original are intriguing, and under Debney's baton, this is a solid album that even listeners who already purchased the original may wish to consider picking up.

Barry's main theme—one of his long, rapturous melodies, performed on solo piano with orchestral backing—is one of his best. It's certainly one of his most memorable, having been heard in concerts, figure skating competitions, and even in wedding ceremonies (where it's become a favorite). Its gentleness and delicacy are interwoven into a score that primarily adheres to these emotions, making it a wonderful album for any occasion, and for listeners who may not even be interested in film music. Barry has a knack for composing love themes which one can instantly

identify as his work, yet they each have their own specific feel or movement. *Somewhere in Time* has a bittersweet yet hopelessly romantic and even uplifting quality to it that you can't find in many other film scores.

Debney does a stellar job duplicating the feel of Barry's original recording; the dynamics, as they seemingly have been on all of Varèse's re-recordings, are excellent. Lynda Cochrane renders a fine performance of Rachmaninoff's "Rhapsody on a Theme of Paganini," and the end credits theme does just as well minus the performance of pianist Roger Williams. 11 minutes of music, not found on the original MCA soundtrack, have been included in this new recording, diversifying the thematic material and fleshing the album out to a more satisfying length. Even after all these years, there hasn't been a score as truly romantic as *Somewhere in Time*. —A. D.

The English Patient and Other Arthouse Classics ★★½

Varèse Sarabande VSD2-5982

Disc One: 12 tracks - 46:02

Disc Two: 8 tracks - 41:12

One of Varèse's best new recordings may have the toughest time finding an audience. This 2CD set was designed to spotlight the Royal Scottish National Orchestra's pianist, Lynda Cochrane, and features suites from *The Piano* (Michael Nyman), *Shine* (David Hirschfelder), *The English Patient* (Gabriel Yared) and *The Portrait of a Lady* (Wojciech Kilar). *The Piano* is all Nyman music performed by Cochrane; the other three suites combine re-recordings of the actual film scores (with John Debney conducting the RSNO) and Cochrane's piano performances of the classical works featured in the respective films (by Chopin, Liszt, Bach and Schubert—no Rach 3, though).

What I took away from the album was how good the scores to *Shine* and *The Portrait of a Lady* are. Presented in a condensed suite, Hirschfelder's main theme for *Shine* is a beautiful piece evoking a young man's optimism (continued on page 42)



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books...for music lovers

Film Composers Guide

1997-1998 Fourth Edition Lone Eagle Publishing. Compiled and Edited by Vincent J. Francillon
This is the ultimate resource for finding out what composers have scored what films—over 2,600 composers cross-referenced with 25,000 films! Never be puzzled again. Also contains agency contacts, Academy Award winners and nominees, record company addresses and more. 8.5" by 11", 416 pp. Regular retail price \$55; 28% off to Film Score Monthly readers: **\$39.95**

Dimitri Tiomkin: A Portrait

by Christopher Palmer, T.E. Books (out of print!) This 1984 book by the late Christopher Palmer is the authoritative study of legendary composer Dimitri Tiomkin (1894-1979). Long out of print, a few copies have surfaced from the U.K. publisher and

are now for sale—when they're gone, they're gone! The book is hardback, 144 pp., and divided into three sections: a biography, overview of Tiomkin in an historical perspective, and specific coverage of his major landmarks (*Lost Horizon*, *High Noon*, the Hitchcock films, *Giant*, *55 Days at Peking* and many more). Also includes a complete filmography, 41 b&w photos, and 9 color plates. Rare! **\$24.95**

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cross-indexes by composer, title, rating, orchestrator, conductor, performer and song title, as well as a compilation CD of tracks from Hollywood Records. **\$24.95**

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Volume One, 1993-96

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*#32, April '93 16 pp. Temp-tracking Matinee, SPFM '93 Conference Report, *Star Trek* music editorial.
*#33, May '93 12 pp. Book reviews, classical/film connection.
*#34, June '93 16 pp. Goldsmith SPFM award dinner: orchestrators & what they do, *Lost in Space*, recycled Herrmann; spotlights on Chris Young, Pinocchio, Bruce Lee film scores.
*#35, July '93 16 pp. Tribute to David Kraft; John Beal Pt. 1: scores vs. songs, Herrmann Christmas operas; Film Composers Dictionary.
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*#40, Dec. '93 16 pp. Kraft & Redman Pt. 4: Re-recording *The Magnificent Seven* for Koch.
*#41/42/43, January/Feb./March '94 48 pp. Elliot Goldenthal, James Newton Howard, Kitaro & Randy Miller (*Heaven & Earth*), Rachel Portman, Ken Darby: *Star*

Conference, SPFM Conference Pt. 1, *StarGate* liner notes, Shostakovich Anonymous.

#53/54, January/February '95 Shaiman Pt. 2, Dennis McCarthy (*Star Trek*): Sergio Bassetti, Jean-Claude Petit & Armando Trovajoli in Valencia: Music & the Academy Awards Pt. 1; rumored LPs, quadraphonic LPs.

#55/56, March/April '95 Poledouris (*The Jungle Book*), Silvestri (*The Quick and the Dead*), Joe Lo Duca (*Evil Dead*), Oscar & Music Pt. 2, Recordman's Diary, SPFM Conference Report Pt. 2.

#57, May '95 Goldsmith in concert, Bruce Broughton on *Young Sherlock Holmes*, Miles Goodman interviewed, '94 Readers Poll, *Star Trek* overview.

#58, June '95 Michael Kamen (*Die Hard*), Royal S. Brown (film music critic), Recordman Loves Annette, History of Soundtrack Collecting Pt. 1.

*#59/60, July/Aug. '95 48 pp. Sex Sells Too (sexy LP covers, lots of photos), Maurice Jarre interviewed, Miklós Rózsa Remembered, History of Soundtrack Collecting Pt. 2, film music in concert pro and con.

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#62, October '95 Danny Elfman Pt. 1,

John Ottman (*The Usual Suspects*), Robert Townson (Varese Sarabande), Ten Most Influential Scores, Goldsmith documentary reviewed.

#63, November '95 James Bond Special Issue! John Barry & James Bond (history/overview), Eric Serra on *GoldenEye*, essay, favorites, more. Also: History of Soundtrack Collecting Pt. 3, Davy Crockett LPs.

#64, December '95 Elfman Pt. 2 (big!), Steve Bartek (orchestrator), Recordman Meets Shaft: The Blaxploitation Soundtracks, Kamen Pt. 3, re-recording *House of Frankenstein*.

#65/66/67 January/February/March '96, 48 pp. T. Newman, Toru Takemitsu, *Robotech*, *Star Trek*, Ten Influential composers; Philip Glass, Heitor Villa-Lobos, songs in film, best of '95, film music documentary reviews (Herrmann, Delerue, Takemitsu, "The Hollywood Sound").

#68, April '96 David Shire's *The Taking of Pelham One Two Three*; Carter Burwell (*Fargo*), gag obituaries, *Apollo 13* promo/bootleg tips.

#69, May '96 Music in *Plan 9 from Outer Space*; John Walsh's funny movie music glossary; Herrmann & Rózsa radio programs; Irwin Allen box set review; Bender's "Into the Dark Pool" column.

#70, June '96 Mancina (*Twister*), final desert island movie lists, Jeff Bond's summer movie column, TV's Biggest Hits book review.

#71, July '96 David Arnold (*Independence Day*), Michel Colombier, Recordman Goes to Congress, Bond's summer movie column.

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Newman's *The Player*, *Escape from L.A.*, conductor John Mauceri, reference books, Akira Ifukube CDs.

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#75, November '96 Barry: Cinemusic Interview (very big); Recordman on War Film Soundtracks Pt. 2, Bond's review column.

#76, December '96 Interviews: Randy Edelman, Barry pt. 2, Ry Cooder (*Last Man Standing*); Andy Dursin's laserdisc column, Lukas's reviews.

Volume Two, 1997

Jan. starts new color cover format!

Issues 32-48 pp.

***Vol. 2, No. 1, Jan./Feb. '97** *Star Wars* issue: Williams interview, behind the Special Edition CDs, commentary, cue editing minutiae/trivia, more. Also: Bond's review column.

Vol. 2, No. 2, Mar./Apr. '97 Alf Clausen: *The Simpsons* (big interview); promotional CDs; Congress in Valencia; Readers Poll '96 & Andy's picks; Bender's Into the Dark Pool Pt. 2

***Vol. 2, No. 3, May '97** Michael Fine: Re-recording Rózsa's film noir scores; reviews: *Poltergeist*, *Mars Attacks!*, *Rosewood*, more: Lukas's & Bond's review columns.

Vol. 2, No. 4, June '97 Elfman (*Men in Black*), Promos Pt. 2, Martin Denny and Exotica, *Lady in White*, the Laserphile on DVDs, obituary: Brian May, *The Fifth Element* reviewed.

Vol. 2, No. 5, July '97 Goldenthal (*Batman & Robin*), Mancina (*Con Air*, *Speed 2*), George S. Clinton (*Austin Powers*), ASCAP & BMI award photos; Reviews: *Crash*, *Lost World*.

Vol. 2, No. 6, August '97 Schiffrin (*Money Talks*), John Powell (*Face/Off*), Shalman (*George of the Jungle*): remembering Tony Thomas; Summer movies, TV sweeps.

Vol. 2, No. 7, September '97 Zimmer vs. FSM (big interview, Peacemaker cover), Marco Beltrami (*Scream*, *Mimic*), Curtis Hanson (*L.A. Confidential*); Dursin's: Laserphile, Bender's: Film Music as Fine Art, Recordman.

Vol. 2, No. 8, October '97 Poledouris (*Starship Troopers*), Shore (*Cop Land*, *The Game*), Zimmer vs. FSM Pt. 2 (interview), Alloy Orchestra (scoring silent films), Golden Age CD reviews.

Vol. 2, No. 9, November/ December '97 Arnold (*Tomorrow Never Dies*), John Frizzell (*Alien Resurrection*), Neal Hefti (interview), *U-Turn & The Mephisto Waltz* (long reviews), *Razor & Tie* CDs; begins current format.

Volume Three, 1998

Expanded format! Issues 48 pp.

Vol. 3, No. 1, January '98 Williams Buyer's Guide Pt. 1 (*Star Wars to Amistad*), Mychael Danna (*The Sweet Hereafter*), *Titanic* music supervision, readers poll, laserphile, Silvestri lecture,

Rykodisc reviews.

Vol. 3, No. 2, February '98 Glass (*Kundun*), Williams Buyers Guide Pt. 2 (*The Reivers to Black Sunday*), David Amram (*Manchurian Candidate*), Goldsmith on Varese, Pendulum CDs (interview & reviews), poll results, TV CDs.

Vol. 3, No. 3, March/April '98 *Titanic*/Horner essays, Best of 1997, Cinerama Rides Again, Remembering Greig McRitchie, Fox Newman Stage photos, Elfman Oscar Nominations.

Vol. 3, No. 4, May '98 Bruce Broughton (*Lost in Space*), David Arnold (*Godzilla*), Making the New *Close Encounters* CD, Williams Buyers Guide Pt. 3; Score Internationale, Laserphile, Downbeat (Ed Shearmur), Fox Classics reviews.

Vol. 3, No. 5, June '98 Mark Snow (*X-Files* feature), Classic *Godzilla* reviews/ overview, Jay Chattaway (*Maniac*, *Star Trek*), Bruce Broughton Buyers Guide Pt. 1, Downbeat (David Reynolds, Dennis McCarthy, Anne Dudley), SCL Conference Report.

Vol. 3, No. 6, July '98 Trevor Rabin (*Armageddon*), John Barry's London Concert, Burkhard Dallwitz (*The Truman Show*), Christopher Gordon (*Moby Dick*), Debbie Wiseman (*Wilde*), '70s soul soundtracks reviewed.

Vol. 3, No. 7, August '98 *South Park* (Adam Berry, Bruce Howell), *BASEketball* (Ira Newborn), *Taxi Driver* retrospective, BMI & ASCAP dinners, Bruce Broughton Buyers Guide Pt. 2, Downbeat (Schiffrin, Bernstein, Legrand).

Vol. 3, No. 8, September '98 Lalo Schiffrin (*Rush Hour*), Brian Tyler (*Six-String Samurai*), Interview: Trevor Jones, John Williams concert premiere, ASCAP scoring seminar, Rykodisc CD reviews.

Vol. 3, No. 9, October/November '98 Erich Wolfgang Korngold: Biographer interview and book reviews; John Williams's Tanglewood film scoring seminar: Carter Burwell (interview), Simon Boswell, Citadel Records, Halloween laserphile.

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The Poseidon Adventure/The Paper Chase

Original unreleased soundtracks by John Williams! *The Poseidon Adventure* is the classic 1972 Irwin Allen disaster movie, with Williams's stunning title theme and suspenseful interior passages. *The Paper Chase* is the acclaimed 1973 comedy drama about Harvard law students, with music ranging from a light pop love theme to Baroque adaptations to the haunting "Passing of Wisdom." Also includes Americana 6-min. main title to *Conrack* (1974).

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Fantastic Voyage

The Complete Unreleased Score by Leonard Rosenman! *Fantastic Voyage* is the classic 1966 science fiction movie which follows a miniaturized surgical team inside the human body. The score by Leonard Rosenman (composer of *Lord of the Rings*, *East of Eden* and *Star Trek IV*) is one of his most famous and has never been available in any form. It is a powerful, mod-

ern orchestral work with breathtaking musical colors, presented here in complete form, in stereo.

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The Wild Bunch

restored edition. Limited availability courtesy Warner Home Video! The classic Jerry Fielding score, in brilliant stereo, to the 1969 Sam Peckinpah western. The 76-minute CD was meticulously restored and remixed by Nick Redman for inclusion only with the 1997 laserdisc of the film; FSM has obtained a limited number of discs to be sold exclusively through the magazine.

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John Barry's Deadfall

First time on CD! John Barry scored this 1968 Bryan Forbes thriller in the midst of his most creative period of the '60s. It features his 14-minute guitar concerto, "Romance for Guitar and Orchestra," performed by Renata Tarrago and the London Philharmonic; the title song "My Love Has Two Faces" performed by Shirley

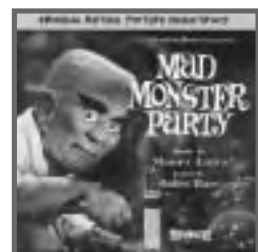


Bassey ("Goldfinger"), plus two never-before-heard alternate versions of same (vocal by Malcolm Roberts and instrumental); and vintage, dramatic Barry underscore. A *Deadfall* LP was released along with the film but has been unavailable ever since. Liner notes by Jon Burlingame.

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(continued from page 39)
and talent, but destructively vulnerable qualities. The opening recorder theme for *The Portrait of a Lady* is well-rendered and is one of the simplest and most haunting movie themes of the '90s. As for the other two scores, given a couple of years' hindsight, *The Piano* is impressive, but *The English Patient* is placid and uninvolved.

A listener's interest in this album will hinge on his or her love of the piano. Some people are brilliant at evaluating piano performances; I'm not, and of Cochrane's playing, all I can say is, there ain't no wrong notes. The album is enjoyable, but at the same time, it does not offer any previously released material; it is not necessarily a virtuoso performance; and as a 2CD set it is an expensive "sampler" of these scores (and it's half classical anyway).

—L. K.

Agony and the Ecstasy is already well-represented on CD (Cloud Nine CNS 5001) in its combination with George Antheil's *The Pride and the Passion*.

That puts this album, with Jerry Goldsmith conducting the Royal Scottish National Orchestra, firmly into the "thanks, but..." column. It's certainly nice to have such a clear recording of the work, and while the performance falters at a couple of spots, overall both conductor and orchestra grant the work the luster it deserves. From the Renaissance-style opening with its distinctive use of the pipe organ (strangely echoing the opening of Strauss's *Also Sprach Zarathustra*, which North was later asked to recreate for the opening of Kubrick's *2001: A Space Odyssey*), it's clear that this score doesn't occupy the same sharp-edged, modernistic territory as most of North's historical efforts.

"The Battle" contrasts Renaissance-style fanfares against percussion reminiscent of the battle cues for North's *Cheyenne* *Autumn*.

"Refuge and Genesis" and "The Sistine Chapel" offer gorgeous, semi-mystical accompaniment for Michelangelo's inspiration and execution of the famous Sistine Chapel paintings, with beautiful trilling effects in the later piece (a possible inspiration for Goldsmith's score to the documentary "The Artist Who Did Not Want to Paint" which served as a prelude to the film), which concludes with powerful fanfares for the entrance of Julius to view the finished work. "Blind," with its agonizing, ascending string line and counterpoint, and "Apostles Sketch," with its plaintive conversation between strings and woodwinds, illustrate the artist's anguish as he is first nearly blinded by his work on the Sistine Chapel, then finds himself frustrated at his inability

to realize his epic visions on canvas. (Is there a composer who has ever been able to create the emotion of anguish more acutely than Alex North?)

North's other battle cues ("To Battle" and "Defeat") bear somewhat more the signature of the composer's work on *Spartacus*, with the noble, hopeful thematic material for Julius's martial dreams later crushed under the heavy tread of percussion in the latter cue. While the album doesn't suffer from the miking problems that hobbled Goldsmith's *Patton* and *Tora! Tora! Tora!* recording, it still varies in strength, with several moments shy of the mark while others bring the appropriately rich, full feeling to the score.

—J. B.

The 7th Voyage of Sinbad

★★★★

BERNARD HERRMANN (1958)

Varèse Sarabande VSD-5961

37 tracks - 58:44

Varèse's original *7th Voyage of Sinbad* recording has long been a holy grail of collectors just a little too young to have bought the first batch of CD releases from the company in the mid-'80s. At around 35 minutes in length, it was nowhere near the complete soundtrack, and even left off a snippet of music from the main title that was included on the LP, but it was Herrmann's original recording and had a sound that could knock you out of your shoes. The composer's first score for dimensional animator Ray Harryhausen, the music took Herrmann's penchant for bizarre combinations and maniacally repeating textures to extremes, but it had certain set-pieces and melodies that were unforgettable.

With Joel McNeely departed from the flock, it now falls to John Debney to take over Varèse's series of Herrmann recordings, and Debney's first job is the resurrection of *7th Voyage*... not exactly a light load to start out with. Debney acquits himself pretty well, however, attacking Herrmann's strident title music and abundant special effects set-pieces with gusto, if not always unerring fidelity.

While the set-pieces are best

represented by Herrmann's original recording, Debney's takes on the score's connective tissue and more subtle transitional material makes for an excellent companion piece. Particularly evocative are the grim, atmospheric tread of "The Fog," the spectacular transitional fanfare "The Trumpets," the low-key heraldry of "The Prophecy," the diabolical woodwind and brass line of "The Cave," the cascading, glassy tones of "The Egg" and the transparent harp and chimes of "The Genie's Home"—these are the sort of repetitive, streamlined bits of music which would normally be trimmed out of an album presentation, but which are almost more evocative of Herrmann's single-minded appeal than the more complex orchestral showpieces of the score.

For my taste, the more spectacular cues like "The Fight with the Cyclops" and "The Roc" (one of the most awesome compositions in Herrmann's repertoire) don't obtain the same crazed fervor in their brass performances that Herrmann himself was able to wring out of his orchestra. (Maybe it took a man as disagreeable and fixated as Bernard Herrmann to force such bizarre sounds out of his human performers.) While they're far from bad, I'll have to stick with Herrmann's original interpretations in those cases (especially since, unlike a lot of younger collectors, I actually have the original Varèse CD). For those who don't have the original, this album should more than fulfill their needs.

—J. B.

Body Heat ★★★★★

JOHN BARRY (1981)

Varèse Sarabande VSD-5951

15 tracks - 38:36

This CD follows on the heels of Joel McNeely's successful Bernard Herrmann recordings for Varèse. While McNeely proved himself an apt conductor of Herrmann with his re-recordings of *Psycho* and *Vertigo*, many were dubious when they heard he'd be tackling John Barry's music. After all, Barry and Herrmann are considerably different composers. The Herrmann sound is based not only on *what*



The Agony and the Ecstasy

★★★★

ALEX NORTH (1965)

Varèse Sarabande VSD-5901

12 tracks - 40:22

Despite the ministrations of legendary director Carol Reed (*The Third Man*), *The Agony and the Ecstasy* turned out to be little more than an excuse for Charlton Heston to extend his impressive roster of historical impersonations. While Alex North's score is typically magnificent, the film achieved neither the sentimental impact of *Spartacus* nor the fiscal embarrassment of *Cleopatra*, and the score has long languished in the shadow of those two epic works. Maybe that's another way of saying that the wait for a re-recorded *Spartacus* or *Cleopatra* grows ever longer, while *The*

Another Conductor Heard From

Marco Polo continues their worthy re-recordings

Prince of Players/ Garden of Evil ★★★★★

BERNARD HERRMANN (1954)
Marco Polo 8.223841
47 tracks - 63:24

Although *Garden of Evil* headlines this new disc from Marco Polo, it leads off with an 11-minute suite from Herrmann's 1954 score to *Prince of Players*. The film, a biography of actor Edwin Booth, teamed Herrmann with *The Ghost and Mrs. Muir* scribe, Philip Dunne, here in his directorial debut. As Steven C. Smith's liner notes acknowledge, the opening of the score is almost "Rózsa-esque" at times, and indeed the entire suite is more stately and Romantic than the average Herrmann score. This is not to say that the score is unoriginal; in fact, it contains some of Herrmann's most gentle and velvety melodic constructions.

The suite begins with a theatrical fanfarish figure—at times recalling Aaron Copland's arrangement of the folk tune

"The Walls of Zion."

Herrmann's juxtaposes effulgent string and woodwind writing, clamorous trumpets, and august lower brass around a processional-style melody for the middle strings. A chipper transitional bit for upper woodwinds then dissolves into "The Dressing Room," which sets the somber tone for the majority of the suite. Herrmann's writing is wonderfully focused, employing all sorts of interestingly orchestrated chords and slippery chromatic triads, but never disrupting the intimate tone with unwarranted epic-ness. A shrill passage of "murder" music stirs the proceedings before the suite closes with a delicate violin solo, then *tutti* brass.

Garden of Evil, on the other hand, is presented in its entirety—including some sections of the score unheard in the 1954 film. This is notable as being Herrmann's only feature-length western, but other than a short melody in the track called "Hooker," one would have a hard



time placing it as a western. Its sound is more in line with Herrmann's approach to sci-fi/adventures. To wit, the six-note main motif—which is supposed to represent unerring greed, and thus is never developed—sounds like a variation on the heraldic French horn writing in *Journey to the Center of the Earth*. Another repeated effect finds brass players balefully hissing air though their instruments without producing a tone. And the Dies Irae even makes its customary supernatural appearance in a track entitled "The Church."

The writing in *Garden*, teeming with Herrmann's much-adored third intervals, is always remarkable, but lacks a pinpointed center. Herrmann almost seems to spread himself too thin,

trying out new ideas where variations on old ones could add cohesion. Tracks like "The Chasm and the Valley," "The Mission," "The Mine," "The Shrine," "The Wild Party," "The Departure," and so on, all contain enough material for at least five more cues to develop. It's hard to criticize a score for having

too much good material, but it seems somewhat applicable here. Still, Herrmann is Herrmann, and I'd rather have too much good music to listen to than too little. The final third of the score, where the main characters begin to die off, makes more out of its material with two-note flute motives for Indians (which play with the overtones), and some violently retching death cues.

Between the wonderful *Prince of Players* suite and the incredibly clever writing found in the occasionally thinner *Garden of Evil*, this disc is quite recommended. Conductor William T. Stromberg (leading the Moscow Symphony Orchestra) and score reconstructionist John W. Morgan are to be commended.

—Doug Adams

Herrmann wrote for orchestra, but *how* he wrote for orchestra. Herrmann's voicings, colors, ensembles, and dynamic enthusiasm make up his sound as much as his notes and rhythms. The Barry sound, however, is based mostly around repeated harmonic progressions and a purposefully rhythmic non-structure (sections of the *Bond* scores excepted). He's not about concise counterpoint, or subtle voice leadings, or tricky voice tradings. Barry has simply made it his business always to know the most effective collection of lines to play over one another. His scores are as much about attitude as technique.

So, to recreate a Herrmann score, the conductor needs to be primarily concerned with conveying everything Herrmann put on the page. To conduct Barry, the conductor needs to be primarily concerned with that which is *not* on the page: the ebb, the flow, the

shape of the music. These are the things that makes *Body Heat* a seminal Barry score, and to recreate it, the conductor needs to lead the orchestra, not just guide it.

What a pleasant surprise it is, then, to find McNeely just as at home with the Barry aesthetic as with the Herrmann. Sure, there are little variances here and there. For example, McNeely's version of "I'm Frightened" adds brushes on a ride cymbal to the opening low strings and piano. Barry's synthesized organ has considerably more presence than McNeely's, and the sax solo which follows is more hushed and subtle in the Barry version. Later in the cue, McNeely and company bring a xylophone part down an octave. None of this detracts from the final effect, however, because McNeely's interpretation is still Barry-esque. It may not be an exact replica of Barry's original record-

ing, but it's true to the stylistic peculiarities that Barry has represented for years, and it still conveys the sweltering, neo-*noir* feel it needs to.

For those unfamiliar, *Body Heat*, which combines a five-man jazz combo with full orchestra, depicts the perfect synthesis of John Barry's jazz-rooted harmonies (the score abounds with his signature ninth chords) with his *molto espressivo* hymn-like writing of the '90s. If Gershwin had been a German expressionist, he may have come up with something like this. The new Varèse CD adds several tracks not on the original soundtrack recording (a limited edition on the Australian SCSE label, almost impossible to find today), which makes for a more complete listening experience. The only thing missing from the new edition is Royal Brown's analysis from the original booklet. Still,

the whole affair is highly recommended.

—Doug Adams

The Trouble with Harry

★★★★½

BERNARD HERRMANN (1955)
Varèse Sarabande VSD-5971
40 tracks - 43:07

People are so busy bitching about Varèse putting out 30-minute CDs or not recording every note of *Superman* that all the great things the label does tend to get swept under the rug. For an example, look to this wonderful new recording of Bernard Herrmann's first Hitchcock score, an uncharacteristically winsome and tender comic work that is one of the most beautiful evocations of the season of autumn ever written. Conductor Joel McNeely's command of the Herrmann sound is exemplary, as he proved with his recordings of *Psycho* and *Vertigo*, and the easy Herrmannesque feel of *The*

Trouble with Harry makes me eager to hear what will apparently be the conductor's final effort for Varèse, Herrmann's *Citizen Kane*.

The Trouble with Harry is a pretty lame comedy from Hitchcock, who was a genius at inserting touches of black comedy into his serious films but came a cropper with *Harry*, which was one long black comic joke (later redone with *Animal House*-style antics in *Weekend at Bernie's*). There's an unidentified corpse lying about the New England countryside, and John Forsythe, Shirley MacLaine and a host of other adorable locals are determined to hide it from the authorities. Let the hilarity ensue. The film's most endearing attributes are its gorgeous autumnal cinematography and Herrmann's deliciously tuneful score. Never

available as an album, the score was adapted into an eight-minute suite entitled "A Portrait of Hitch" and recorded on a Hitchcock/Herrmann compilation for London Records in the '70s; it is in that form that the music is most familiar to listeners.

The harsh, foreboding four-note brass motif that opens the film (and recurs in various sinister guises throughout) is vintage Herrmann and musically of the same character as the composer's famous "Hitchcock chord" from *Psycho*. While that motif recurs throughout the brief "Portrait of Hitch," the rest of Herrmann's more spooky, suspense-oriented effects and textures were not included. That's where this



album becomes indispensable, as it fleshes out the dark context in which the rest of the score's melodic moments play out. "The Burial" could be a cue from *Vertigo* with its ascending/descending six-note ostinato, while "Valse Lent" introduces variations on another lyrical melody never heard in the suite treatment. The gently wafting shanty tune introduced in "The Captain" has to be one of

the most gorgeous and wistful melodies Herrmann ever wrote.

The album's numerous cues are mostly of short duration, running a minute or less in length (i.e., 40 tracks equals slightly over 40 minutes of music), but Herrmann's motifs are so carefully constructed and functional that you get the impression of a highly unified effort despite the abundance of cues and melodies. This is also a well-recorded album that takes full advantage of numerous excellent solo performances, particularly in the woodwind section. Given the popularity of Herrmann's "A Portrait of Hitch," it's high time somebody rescued *The Trouble with Harry* from obscurity, and Varèse has done a terrific job. And you have to love a soundtrack album that has a cue called "Ostinato."

—Jeff Bond

Coming Soon: The John Beal Trailer Project

★★★½

JOHN BEAL

Sonic Images SID2-8815

Disc One: 34 tracks - 62:02

Disc Two: 35 tracks - 66:59

To all you crazies who hang out on the Internet asking about trailer music, your ship has come in. Sort of. Since it's common knowledge among the cognoscenti (read: us nerds) that music in many movie trailers is lifted from scores to other movies, the most commonly posed question on the Internet seems to be, "What movie is this trailer music from?" You have around a 75% chance of giving the correct answer just by saying, "It's the trailer music from *Judge Dredd*," but there are a host of other usual suspects (including *The Usual Suspects*) that turn up in ad after ad.

Surprisingly, despite the obvious fan interest in the subject, no one has put together an album of music from trailers—until now. Composer John Beal is the man behind the music of the lion's share of trailers that you see in theaters, and his job is to either compose original music which will make audiences salivate over the film in question, or to get the same



effect by composing music that sounds remarkably like music from other movies. Often Beal's job is just to ingeniously rearrange the notes from specific pieces of music since the producers of the trailers do not want to pay for the originals. But there's a lot more to it than that, since Beal often has to rip through two or three different emotional styles in the space of one trailer, which lasts anywhere from 30 seconds to two minutes.

It's kind of a thankless job. While film composers may discover in a roundabout way that their director would appreciate it if they made their music sound similar to the temp track, for Beal, it's often much less ambiguous: the job is to recreate music from *The Rocketeer* or *JFK* to achieve the same effect without getting anyone sued.

Beal works in a multitude of styles and scores trailers for

every possible kind of movie, from action blockbusters to comedies, coming-of-age dramas to three-hankie female-bonding movies. What you get with this album is more than two hours of music from close to 70 different trailers, and the work ranges from Beal originals to ingenious knock-offs, as well as straight re-recordings of a few film music cues (notably Jerry Goldsmith's *Basic Instinct* theme) that have appeared in numerous trailers verbatim, as well as a dandy synthesized recording of Goldsmith's ubiquitous *Judge Dredd* trailer music that's the most authentic take done so far.

For Beal's skill at arranging around existing music, check out his take on Horner's *The Rocketeer* for *Chaplin*, or the way he blends Basil Poledouris's *RoboCop* with action music from *The Abyss* on *The Hunt for Red October*. Often Beal's job is to build layers of intense percussion or rhythmic devices to climax suspense or action trailers, such as his trailers for *Disturbing Behavior* and *In the Line of Fire*. And his music to the *Ghost* trailer shows how Beal often has to switch gears rapidly, moving from techno effects to classical string writing through percussive suspense music. One of the best cues is "Blessed

Dead," a horror movie trailer with surging, '70s-style strings and Latin chorus (the absence of Carl Orff's "O Fortuna!" from Carmina Burana will have to be forgiven), along with Beal's swashbuckling *Pagemaster* trailer, which presents some particularly good Williams/Horner type brass performances, and "Ham's Prologue and Epilogue," a lyrical and rapturous romantic piece written for a television documentary. "I'll Always Fall in Love with Love" is one of those ubiquitous takes on Enya sung by vocalist Susan Boyd, and finally—finally!—we have the disco trailer music to *Skatetown USA* on CD! I also like the trailer music to *Under Siege 2*, which is Beal's take on Gary Chang's "conspirators theme" from *JFK*.

Incidentally, Beal gets to employ his skills at musical salutes on another album, *Zork: Grand Inquisitor* (★★★, Opus Pocus Records OPM 1004, 14 tracks, 30:42), the soundtrack to a satirical video game which allows Beal to spoof *Indiana Jones*, *Casablanca*, *Citizen Kane* and *Baron Munchausen*, among other film scores. It's all synth with a lot of complex material and rapid shifts that allow it to Mickey Mouse along with the action.

—Jeff Bond

TUNE WITH A VIEW

The Music of Merchant/Ivory in Concert at the 1998 Britt Festival

Review by Corey R. Long & Travis Halfman

The film music of Richard Robbins received a rare public performance at this year's Britt Festival. A regular collaborator of producing/directing team Ismail Merchant and James Ivory, Robbins's music received a fine showcase. The Britt programs are held each summer in a wooded amphitheater located within the historic and picturesque town of Jacksonville, Oregon, and regularly include classical, jazz and pop music. The classical concerts held August 8 and 10 this year marked the first time the festival has featured film scores.

The Gang Was All Here

Robbins, Merchant and Ivory attended both concerts, which featured the Britt Festival Orchestra (a medium-sized ensemble with musicians from across the country) conducted by music director Peter Bay. Selections came from *The Proprietor*, *The Remains of*

the Day, *Jefferson in Paris*, *Heat and Dust*, *Maurice*, *A Room with a View* and *Howards End*. Included alongside the original cues were several pieces of period source music from Percy Grainger, Giacomo Puccini, and others.

Throughout the concert, the filmmakers took turns introducing the various selections with behind-the-scenes anecdotes and explanations of why a piece of music was written or chosen. All three appeared pleased with the evening as they sat to the side of the audience.

The orchestra played uniformly well throughout each two-hour concert. Robbins's subtle, yet integral, use of synthesizers was expertly included and the balance of sound between the electronics and orchestra was superb. The music sounded nearly identical to the soundtrack recordings with the exception of some regrettable cuts in the opening cue to *The Remains of the Day*. (Often, it seems, a film composer is loath to let his or her longer, broadly drawn cues play out in public performance, settling for shorter, instantly gratifying "suites.") Especially impressive was the building excitement of "Balloon" from *Jefferson in Paris*, and the Robbins/Grainger amalgamation of

Howards End. Soprano Elizabeth Phillips gave an admirable performance of two Puccini arias from *A Room with a View* which have become as much the "theme" to the film as "Thus Spake Zarathustra" has become the "theme" to *2001: A Space Odyssey*.

The Hills Were Alive

Music director Peter Bay's deft programming led to the highlight of the evening as the shimmering main titles to *Maurice* opened the second half of the program—just as the summer sun was completely set behind the hills and the stage lights were appropriately dimmed. For this portion of the concert, still images from the films were projected on a screen above the orchestra. Again, the playing was top-notch and the music was quietly moving, some of Robbins's best.

Afterwards, Robbins, Merchant and Ivory stood at the amphitheater entrance, greeting the (mostly older) audience and graciously signing programs. FSM

The Merchant/Ivory team's newest project is the film A Soldier's Daughter Never Cries; see review, pg. 28.

TWO RECENT FILM MUSIC CONCERTS REVIEWED

OFF SCREEN & ON STAGE

SILENT MUSIC

The Los Angeles Filmharmonic Debuts Sibelius' Score to *THE WIND*

By Laurence Vittes

The Los Angeles Philharmonic conducted by music director Esa-Pekka Salonen opened its 1998-99 season on October 8 at the Dorothy Chandler Pavilion with a "Filmharmonic" concert designed to appeal directly to where its best hopes for the future may lie: with audiences whose orientation consists as much of films and film music as with mainstream classical music repertoire.

The concert began with Salonen's own "Gambit," an orchestral workout premiered

in Amsterdam in June and receiving its first U.S. performance. Its nine minutes of glowing, thunderous and slightly jazzy riffs brilliantly showcased the orchestra before coming to a shimmering, crystalline close. "Gambit" is not music to hum through the night, but it communicated so directly that it was a shame it ended so quickly.

The Music Spoke Volumes

The remainder of the evening consisted of a showing of *The Wind*, the 1928 silent film about emotional desolation in the American West starring Lillian Gish and directed by Victor Seastrom. The film was accompanied by the Philharmonic playing music of Jean Sibelius selected by American director Peter Sellars, most of it in the composer's somber, North woods vein.

Unlike most music either reconstructed or newly composed for use with silent films, and connected closely to plot as a matter of course, Sibelius's music might have been for a different film entirely except in one respect: Like the movie, it is mainly and vividly about repressed emotion.

The results were remarkable. Freed from the usual banalities of music that fails to approach the stature of the film it accompanies, *The Wind* projected its story of contrasted fragility and violence with frightening intensity. And without the audience's direct scrutiny, the Philharmonic played as if for itself and for its young conductor alone, and the result was an exhilarating combination of wild poetry and gorgeous sound making good seats for its concerts among the hottest tickets in town. FSM

What's the Right Tempo for Girly Pictures?

WAY BACK IN FSM VOL. 2,
No. 2 (PG. 44) I WROTE
OF A NIFTY

GERMAN RELEASE CALLED
BETTY PAGE, DANGER GIRL.

THE SAME LABEL HAS SINCE

PUT OUT A SECOND AND

SIMILAR VOLUME OF

RARE LIBRARY TRACKS

FROM THE '60s, *BETTY*

PAGE, JUNGLE GIRL:

EXOTIQUE MUSIC (Q.D.K. MEDIA,

CD 17, 24 TRACKS, 48:33). AS WITH THE

FIRST DISC, THERE ARE SEVERAL CUTS BY

FILM COMPOSERS, MOSTLY BRITISH:

John Barry, John Cacavas, Roger Webb, Robert Farnon, John Scott, Malcolm Lockyer, Frank Cordell and John Hawksworth. Also in keeping with the consumer-friendly approach employed to formulate *Danger Girl*, this new CD comes equipped with a thick, glossy booklet of 61 breathtaking Betty Page photos, eight in full color. I myself am a Page collector, and the Q.D.K. guys have this time managed to find a number of wacky shots of Betty which I've never laid eyes on before.

The music is a hoot. A few tracks are wasted on some silly crap, but about 70% of the disc is "The Beef!" The better compositions are big band/combo jazz themes of an ilk befitting a black-and-white cathode-ray tube private eye or secret agent. The cream of this crop are "Jungle Jazz" by Nino Nardini, "Softly Sally" by Webb, "Sweet Danger" by Cacavas (very nice), "Man from Malibu" by Endins, and "Crimes" by Hasalt Winkles. (That's right, the poor guy's name is [was] Hasalt Winkles. I once saw the following name on a gravestone:



Minute Butrocks. I am not making that up.) The above-mentioned themes all possess a post-'50s sophistication which positions them to be comparable with Goldsmith's or Schiffrin's early TV work, so we're talkin' good stuff here!

Of special interest are Johnny Hawksworth's "James Bond Theme" (track 19) and Barry's "Swinging City" (track 21). The Hawksworth piece is a fascinating pre-*Dr. No* crack at musically encapsulating 007. The polished and aggressive Barry composition is representative of the *Never Let Go/Beat Girl* period when John was making his initial forays into writing for the screen. In conclusion, I can simply state that I like this CD; however, I do hope that Betty is getting a small cut of the action on this, and all such Page-related products. From what I have read, this has been a problem in the past.

Piero's Triumph for The Dame

American Radley Metzger, who is still an active director/producer, made many of his

most famous erotic films in Europe during the second half of the '60s. His respectable efforts, some of which are now housed in the Museum of Modern Art, elicited admirable work from top-line Italian composers. *The Lickerish Quartet* (1970) still maintains its status as one of Stelvio Cipriani's best soundtracks; in 1974, *Quartet* became Italy's number-one film under the title *Erotica, Exotica, Psychotica, Fab!*

Metzger's *Camille 2000*, made in 1969 and loosely based on Alexandre Dumas's novel *La Dame aux Camélias*, presents an opulent, sensual world of privilege and pleasure, but the film's many stunning women, futuristic sets and grand locations aren't enough to muffle the darkness which simmers up from the heart of the story. The film's titular goddess of love and life, Marguerite/Camille (Daniele Gaubert), is ironically cursed with an insistent and self-fulfilling premonition of loneliness and damnation. For this captivating tale of lust, luxury and emptiness, Piero Piccioni concocted his idiomatic masterpiece, and it has just recently been released for the first time, on Easy Tempo ET 905 CD (22 tracks, 62:27).

The score, a distilled essence of the composer's lifetime orchestral jazz and rock explorations, summarizes and substantiates his obvious creative tendencies and stylistic strong suit—*Camille 2000* is this artist's best shot at what he does best. Overall the lascivious themes and various dramatic coadunates are formally compacted, and taken together the tracks exhibit, anthropomorphically speaking, an overwhelming personality. Piccioni orchestrated the score in such a manner so as to generate an odd sort of "instrumental claustrophobia." *Camille 2000*, even though it is necessarily a passionate and sensuous piece, works against being an ambient experience; the music unambiguously appropriates the mood within a given environment. This brand of tough, hazardous film scoring is nowadays quite uncommon. Bring it back!

The Right Stuff—Italian Style!

For many connoisseurs of Italian film music, and all Piccioni collectors, *Camille 2000* had been the holy grail. Other than SLC of Japan I can't think of a label better suited to the task of releasing this treasure than Rocco Pandiani's Right Tempo of Milan, Italy. A relatively new enterprise, Right Tempo, with Easy Tempo as a sub-label, has been consistently pressing excellent jazz-influenced Italian film music from the peak period of the '60s and '70s. The packaging and engineering are always impressive, including such good things as film specs (with synopses); despised cue-editing is kept to a min-

imum with scores; and anthologies always contain a decent number of tracks not previously available.

In FSM Vol. 2, No. 2, pg. 43, I reviewed the first two volumes of Right Tempo's ongoing series of collected tracks from Italian genre films, the *Easy Tempo* compilations. The focus is on urban dramas, giallos, erotica, detective and mystery films, and these are sporadically spiced with random cuts from out-of-print, non-soundtrack vinyl by musicians who were aware of, and sympathetic to, the supreme, fat content (coolness) of Italian film music. Like Beat, this label never seems to sleep—they put it out, baby!

As of last writing there have been five more volumes in the series. They are identified as follows, accompanied by a listing of their various, individual rare and/or premium tracks. (Some of the cues are from scores for which a CD does exist, but for the collector who has not already heavily invested in Italian score reissues, these volumes present a splendid opportunity to sample the wares of the Italian film music market.)

Easy Tempo Vol. 3: Further Cinematic Easy Listening Experiences (Easy Tempo ET 904 CD, 21 tracks, 62:44): The volumes have been designed so that each disc emphasizes a particular stylistic agenda; for instance, this volume has a distinct Latin flavor. Track 13, Luis Bacalov's main theme from *The Seduction*, is the best on the disc. It calls to mind Franco Micalizzi's marvelous curiosities for *Karate Amazons* as found on the old Tam LP. (I sold my copy of this record towards the purchase of art supplies while an undergrad—obviously, I now hate myself!)

Easy Tempo Vol. 4: A Kaleidoscopic Collection of Exciting and Diverse Cinematic Themes (Easy Tempo ET 907 CD, 18 tracks, 62:29): Favoring cues derivative of club and/or classic jazz, this volume is epitomized by track 2, Morricone's "Citta Viva" from *Blue Eyed Bandit*, which is the Maestro's most accomplished jazz score. Alberto Baldan Bembo's "Ore 24," track 4, is from the CD release *Io e Mara* (Easy Tempo ET 910 CD). This is a reissue of an expressionistic concept LP that featured Edda Dell'Orso-style vocalise and occasional "beach front" sound effects. Bembo's project (he's a film composer) creates a pleasingly relaxed environment of sex, sea, and fun. Track 10, Cipriani's "Realta' No. 5," from the film *Dead End*, is certainly serious funk, but with a peculiar edge, like Piccioni's way-crazy jives for *The 10th Victim* (of which a CD will soon be available on the Easy Tempo label!). Track

13 is Morricone's title cut for *Metti Una Sera a Cena* (*Love Circle*). The track is a crystal-clear salvage of Florinda Bolkan's incredibly rare vocal, and in that she is the star of *Love Circle*, it will surely help make Vol. 4 a future collector's item. Track 16, Bacalov's "Paranagua" from *Solitary Hearts* (*Cuori Solitari*), is an extended version of the beautiful main theme not available on the current Japanese release of the soundtrack—which, by the way, I highly recommend.

Easy Tempo Vol. 5: A Slammin' Cinematic Experience (Easy Tempo ET 911 CD, 16 tracks, 59:00): The only thread connecting this volatile grouping of themes is a consistent state of high energy—the disc truly is "slammin'." Bacalov's "Anice Nuraghi" from *A Question of Honor* (track 15) is succulent, analogous to the sleek, elegant music of the late Brazilian genius Antonio Carlos Jobim (please do yourself a favor and give a listen to the Jobim CD, *Wave*). Track 5, Armando Trovaioli's main theme for *Blazing Magnum*, is an archetypal '70s-style cop-thriller muscle-groove: tight, hard, mean. James Brown's composition, "The Chicken" (track 9), is laid out all burnt and smokin' by Dick Oliver, from vinyl. Track 11, "Bagliori," is by composer Paolo Renosto. Using the name Lesiman, Renosto wrote tons of intriguing library tracks, and ghostwrote many film scores. 21 of his most effective inventions are to be found on the Easy Tempo CD, *The Future Sound of Lesiman*. "Bagliori" is an hallucinogenic of the type readily associated with any bizarre Jess Franco opus.

Track 13 is Morricone's "Adonai" from *The Garden of Delights*. During the early '60s, Ennio was researching the compositional possibilities of rock, and manipulating it into many strange configurations. "Adonai" will always be one of his most outlandish mutations of the format. This choral tantrum overtly emphasizes rock's affiliation with youth, but in such a way so as to equate the affiliation with unbridled energies, or even insanity. I once had a music historian visit my studio for a few hours. He told me that he couldn't be stumped by any piece of music, and dared me to take my best shot. I calmly put on "Adonai," and it was then my pleasure to observe him have absolutely no idea of exactly

For this
captivating
tale of lust,
luxury and
emptiness,
Piero Piccioni
concocted his
idiomatic
masterpiece



Moonflowers & Mini-Skirts ★★★★★

PETER THOMAS

Marina MA 39 • 19 tracks • 53:58

This new German CD collects a variety of crazy '60s and '70s tracks by Peter Thomas, composer for many notable German productions such as the Jerry Cotton detective films and Edgar Wallace mysteries. Many are derived from films, miniseries, or from library tracks which Thomas composed for Ring Muzik. Frankly I have no idea what any of the productions are, but each track has that nutty, sexed-up lounge feeling in that it *could* be film music, from Germany's answer to Ennio Morricone. There are two particular characteristics to Thomas's tracks here: they were recorded live, which gives even the vocalizing, synthesizer and reverb effects a spontaneity and transparency; and the composer's use of ska-line trombones for many of his melodies, with their heavy brass/portamento tendencies. The recordings themselves are spectacular, with wide stereo separation and spacey ambiance.

I love instrumental pop from the '60s and '70s, the kind that was not tied to a famous performer and consequently disap-

peared for two decades, until revived by the recent interest in lounge music. I wasn't around in the '60s, but I get the feeling that mankind felt pretty pleased for coming up with synthetic substitutes for inconvenient, natural commodities. It was like, cool, Astroturf—now we don't have to mow the lawn! This sense of modernism, in the way humans interacted with their envi-

ronment, was short-lived, and movies like *Star Wars*, *Alien* and *Blade Runner* later depicted futuristic societies as basically like today: worn-down and crappy. Looking at '60s and '70s sci-fi—with their gleaming sets and spotless, bright-colored jumpsuits—is a window into that past mind-set: the future would transform us, not the other way around. This CD, then, is a soundtrack for that future-of-the-past, with the added bonus of sounding like an acid-inspired orgy.

This would have been a perfect CD for John Bender to review, and he would have—except he already wrote the liner notes. Therein he provides info on Thomas and his lyricist/wife, Cordy (aka Gil Francopolus), and on the weirdest of the three vocals included on the CD: "Black Power" performed by Donna Summer, from the 1969 German miniseries *11 Uhr 20*. "Black Power" is an almost laid-back tune, starting off like the melody in "Goldfinger"... and yet it is called "Black Power." Another great track, the instrumental "Opium," quotes from *Also Sprach Zarathustra* of all things. The future—go figure!

—Lukas Kendall

what it was or where the hell it might have come from. Love that. Currently, Luminous Film and Video Works are using "Adonai" as their logo stinger.

Easy Tempo Vol. 6: A Cinematic Jazz Experience (Easy Tempo ET 912 CD, 18 tracks, 58:00): The most eclectic mix of all seven volumes, *Vol. 6* runs the gamut from classic through filmic (as in "Bernstein-influenced") to Euro jazz—a sonic adventure. Piero Umiliani's "Gangster Song" (track 1) from *The Gangsters Law* is a slab of deliciously pure, shagadelic '60s chauvinism, and it should remind 40-something listeners of the title vocal of Bernstein's *The Silencers*. Track 5 has Maurizio Lama singing "Cemplicissimo" from the LP *La Musica di Maurizio Lama*. This is one of those wonderful songs that can poetically transport an American music lover to the Old World (Paris, Rome, Berlin), and when these magic reveries do occur, the heart and soul usually respond as if the imagination has drifted to the right place and the right time. It's an obscure and enchanting sensa-

tion, and yet another bonus attached to the blessing of music. Track 8 gives us Trovatioli's "Caccia Al Ladro" from *The Fuller Connection, Base Stockholm*. This track is orchestral jazz from another master composer; massive and invigorating, it is similar to Morricone's "Citta Viva" on *Vol. 3*. Mario Migliardi has track 16 with "Spowgs," from *The Sphinx Smiles Before Dying*. The cut was part of an extremely rare CAM soundtrack and it is an intellectually tantalizing work; skillfully dissepimented, it was perhaps intended to support a montage. Migliardi is the same artist who produced the music for *Shoot the Living, Pray for the Dead*, a remarkable spaghetti western score reviewed in FSM Vol. 3, No. 4, pgs. 42-43.

Easy Tempo Vol. 7: Bikini Beat (Easy Tempo ET 915 CD, 19 tracks, 53:18): *Vol. 7* is a gathering of jazz/rock fusion; some of the themes approach hard rock, others bear a lighter pop sensibility. Track 8, Piccioni's "Shake 2000," is an inedit that does not appear on the *Camille 2000* score CD. I can almost see the sense of leaving it

off the score disc in that, being orchestrated as a traditional early '60s rock blow-out, it is different enough from most of the other cues to seem like source music. One of the highlights of this latest volume is also by Piccioni (track 12), the main titles cut from *I Married You for Fun (Ti Ho Sposato per Allegria)*, score CD available on Avanz, Japan). The theme is a prodigiously thick and throbbing dance grind. It's actually possible to tell if someone is a virgin or not by how they dance to just this sort of nasty, unapologetic groove, so please, be careful out there, people! I used to make tapes from Italian soundtrack LPs when I was in college. Out of this seemingly harmless habit I eventually became a social commodity. Whenever anyone from the gang of loons I hung out with was going to throw a party, the call would go out: "Hey Bender, bring those nutty tapes of your weird music, okay?" They called it weird (because only I had it and they didn't know how to get it), but it was clear they knew the stuff was *hot!* FSM

(continued from page 14)

far as to assail me with invective and demand that I seek immediate psychiatric treatment.

Needless to say, the loan was not forthcoming and, as I left the last bank in despair, I thanked my lucky stars that there were still one or two "fools" out there like Richard Kraft and Robert Townson who were prepared to incur the wrath of kith, kin and financial advisers to supply ingrate collectors with the latest Goldsmith or Poledouris, albeit often in a truncated form.

Incomplete soundtracks are a major pain; there are few fans who are likely to be happy with a soundtrack CD that omits some of the most memorable music from a given film. Nonetheless, there are even fewer who would be happier with no CD at all.

The next time a Varèse detractor listens to *Air Force One* or *Starship Troopers* (or any 30-minute Varèse CD) and decries the parsimony of Townson & Co., he should put *his* hand into *his* money bag and see how much of that hard-earned lucre *he* would be prepared to see disappear into a black hole in order to satisfy a relatively small number of soundtrack fans. How many tens of

thousands of dollars would it take before he started to question the need to include this track or that?

I am extremely grateful to Townson for all the financial headaches and bureaucratic hassle he's gone through to produce the countless musical treasures that adorn my shelves—and at a price that obviates major limb surgery.

As for Varèse, all I can say is: live long and prosper!

Jerzy Sliwa
Krakow, Poland

We got a great response to our Varèse *Sarabande* Mail Bag. We'll have to do it again, once everybody forgets what was said—which won't be long!

Taras-Blooper-Day

Congratulations on the fine series of Silver Age Classics you are putting out. This is a very exciting time. Soundtracks seem to be pouring out all over the place. Varèse is releasing wonderful scores, most recently Williams's *Midway* and Herrmann's *The Trouble with Harry*. Rhino seems pretty quiet of late, at least with the old movies and musicals they were releasing with such frequency. And then there are the Rykodisc releases, some of more interest

than others. *The Greatest Story Ever Told* is a superb labor of love, although I would like more information on the recordings and the different timings and titles [see pg. 34]. The original soundtrack to *The Magnificent Seven* is, well, magnificent.

Every now and then, however, one of us who still has a big vinyl collection needs to be vigilant and put to rest some claims that are simply untrue. The current Rykodisc release of *Taras Bulba*, which is one of my favorite scores, was great to have on CD. I read with some interest that there were "previously unpublished liner notes by composer Franz Waxman." This is touted in the packaging and even erroneously confirmed by you in your FSM September issue under Record Label Round-Up.

Not so, dear reader! It is indeed a pity if John Waxman and no one at Rykodisc has ever seen the LP soundtrack of *Taras Bulba*. For there, inside, they would find these "unused liner notes" beautifully printed as a separate insert with photographs. The foldout album and the liner note insert, along with the wonderful music, has long been one of my favorites. While this may be a picky little

thing to write to you guys about, facts are facts, and we soundtrack collectors are a tough bunch.

There is still an amazing amount of wonderful music, only on vinyl, that I hope does not get lost. Many young collectors only know composers by what is released on CD. For now, I hope some young kid might see a CD of *Taras Bulba*, take a chance on it (as I once did with the LP) and discover the wonderful world of soundtrack music and the great composer who was Franz Waxman.

Brad Igou
3187 Greentree Drive
Lancaster PA 17601

According to John Waxman, the composer's son, the insert of Franz Waxman's liner notes was meant only for a mailing of the LP to Academy members, for that year's Oscar voting. Apparently you got a copy with it, you lucky dog.

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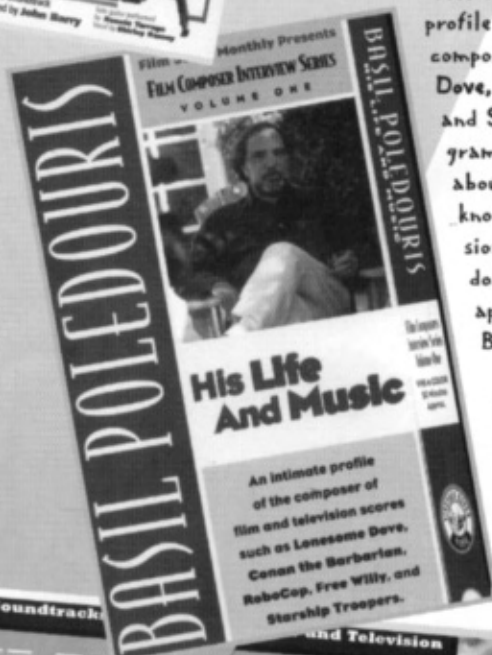
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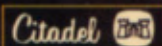
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